

SATURDAY, JULY 13, 1889.

No. 897, New Series.

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LITERATURE.

A PORTUGUESE NOVEL.

Dragon's Teeth. A Novel from the Portuguese of Senhor Eça de Queiroz, translated by Mary J. Serrano. (Boston : Ticknor; London : Trübner.)

If the "naturalists" go on much longer on their present lines, if they refuse to abate anything of the full rigour of their theories, they will go some way to push the novel out of sight and mind altogether, and let in that ancient enemy of the novel—the drama. No moderate-minded critic, indeed, can deny the great service that is being done to fiction by these realistic innovators—even by the most narrow and intolerant of them. It seems to me that they have done, and are doing, for literature what the Pre-Raphaelites did for painting. There is certainly a realistic Slough of Despond to be waded through before we can reach to firm ground beyond; and the novelist and his readers must do this penance and suffer this expiation for a good deal of weak, false, and over-sentimental fiction that has lately been in favour.

In the mud of this same Slough the weakling sticks, the strong man shall win through. For the present, therefore, we must put up with dirty ways and rough travelling; but there is a limit. There are, we all know, many honest, moderate, and intelligent readers whom no theorist shall ever persuade that the art of fiction is not something beyond a mere demonstration of the pessimistic theory of human life, and who will have it that a story should be something more than a photographic representation of the acts and deeds and motives and talk of commonplace mean-minded men and women. No argument, no mockery, no clever writing of realistic novels, with nothing unsavoury and disagreeable in life left out, shall persuade these moderate-minded readers and critics that fiction, rightly considered, is not an interpretation of life through art methods, rather than a minute reiteration of its meander details. Such critics will never allow that the higher fiction is not a seizing of the essential and salient points rather than a conglomerate of everything. The Zolaists claim to know everything of the ways of this world, and to set down all they know; but, granting for argument's sake that they are omniscient, it may be urged that omniscience, recording all it knows, would achieve an absolutely unreadable novel, unreadable for length and monotony. The Zolaists, to do them justice, have never gone quite so far as this. Their novels are not mere photographs. To a considerable extent they are, in spite of their author's theories, selections

of salient points, often admirable presentations of life—of such life as has been passed through the mental alembic of men of undoubted literary talent. It is the alembic itself that there is some reason to quarrel with. It is the imperfect vision, the extraordinarily limited vision, that seems to those who do not accept all their methods, or perhaps share all their blindness, to vitiate their best work.

M. Zola and his disciples have treated all schools and all methods but their own with such contumely and contempt that it is difficult in our turn not to be contemptuous of their intolerance. To take but one point in the new doctrine—the Zolaistic abhorrence of the hero and the villain. Is it really a fact that there are no men who, in the drama of life, act atrociously, none who play their parts nobly and well? My personal experience is quite the other way, and I express it the more confidently because a chain of great men from Shakspere to Victor Hugo are dead against M. Zola on this point. I absolutely refuse to believe that M. Zola and his young friends of the Paris Boulevards know more of life than Shakspere and Molière, Dickens and Balzac. Everyone of these greater writers admits the existence of that neutral tint of meanness and self-seeking which is the dominant colouring on the Zolaists' canvas, but everyone of them has shown that he is aware too of a soul of good in the world as well as a soul of evil. To make a true report of life they personify the one as a hero and the other as a villain.

Now, in examining the work of the great Portuguese novelist, Senhor Eça de Queiroz, it is well to bear this particular point in mind. The Portuguese novelist is a "naturalist" of the school of M. Zola, but he is hardly a follower. It will presently be shown how he has refused to accept this particular tenet and many others of his master. He is so extreme a realist that it would be easy in this very novel to pick out a passage or two that would, or should, bring a blush to the cheek of M. Zola himself, if, since *La Terre*, that eminent writer has not got beyond this particular demonstration of emotion. This, the realists will say, is a performance to be proud of; but Senhor Eça's hardest critic will admit that in his pages, though he never shirks plain speech, there is never "Dirt for Dirt's Sake."

Dragon's Teeth is the translation into fair English of Senhor Eça de Queiroz's best novel, *O Primo Bazilio*. The translator's title appears to be an invention of her own. It is, perhaps, a tolerably taking and appropriate title from the lending library point of view, but in dealing with a masterpiece it would have been a hundred times better to stick to the book's true name.

Senhor Eça de Queiroz is at present not only the most eminent novelist of Portugal, but of the whole Peninsula; and what is odd is that he has found favour with the reading public of Spain and Portugal by literary methods which are the reverse of those followed in either of these two very literary nations. To a northern taste, the fault of Peninsular prose literature is an over-rhetorical tendency. Senhor Eça de Queiroz is a close student of both English and French literature; and he is as direct and concentrated as a good English

writer, as logical and pointed and graceful as a Frenchman. In strength, in manly directness, and in literary charm, M. Guy de Maupassant comes nearest to Senhor Eça de Queiroz of any Frenchman of his school. In general power, in knowledge of life, in breadth, in tolerance (not a common trait among the Naturalists), I should be inclined to place him above every living disciple of the eminent half-Italian Pessimist who is at the head of French realistic fiction.

It is strange, therefore, that Senhor Eça de Queiroz, notwithstanding a French translation of one of his novels, should be so completely ignored as he is in France, when he has so many great qualities that should recommend him there. In Spain, in spite of the jealousy between that country and its Atlantic neighbour, his merits are generously confessed. The Spaniards praise his fluent and flexible style, his narrative power, his ease, his strength, his pathos, and his humour: on the latter point (a delicate one to handle) I shall presently have something to say.

O Primo Bazilio is a tragedy interspersed, as life's tragedy itself is interspersed, with comedy passages. Jorge is a young mining engineer happily married to a beautiful girl, Luiza. She is gay, gentle, bright, affectionate, and loves her husband dearly. As the book opens, he is about to leave her for a month on business; and she reads in a newspaper that her cousin Bazilio is returning to Lisbon from Brazil. Bazilio has been her first love, the hero of an innocent boy and girl flirtation long before her marriage. Compelled by poverty to leave her and his country, he has made his fortune by speculation in Brazil, and is on his way home after a stay in Paris. She is pleased to think she will see him again, recalling this romantic episode in her life somewhat contemptuously, steadfast in her love for her husband. He goes and Bazilio comes. He is handsome, distinguished, knowing the world, the merely mercenary world of Paris. He can speak to her of things—art, literature, and the easy, social ethics of the world—which, for the commonplace, excellent Jorge have no existence. Slowly his influence grows upon her, the old illusion revives. She does not guess the man's true character—his heartlessness, his disloyalty, his meanness, still less his contempt for herself in his mental comparison of her with the stars of the Parisian *demi-monde*. Then comes a realistic tale of seduction: his false wooing; her weak yielding. Their secret is discovered by her servant, Juliana; and thenceforward the plot turns on what is a more frequent motive in French than in English stories, the "blackmailing" of the mistress by her servant. But the woman Juliana is a good deal more than a mere extortioner; it is more than the wringing of money from her mistress that she wants. In all realistic fiction perhaps no such villainous and hateful character exists. She sinks so far below the average low level of naturalistic commonplace iniquity that in common fairness of moral adjustment the reader needs a counterpoise in the direction of heroism, but he gets none. Juliana is a thin, hard-featured woman of forty, suffering from chronic heart disease. She concentrates all her envious hatred of mankind upon the person of her gentle and pretty mistress. This

awful female villain accumulates in her own wretched person pretty nearly every vice that has won the loathing of men since the ages began— perfidy, meanness, cruelty, and greed. She is a liar and a bully, and hideously ill-favoured. For the first time in her own miserable life she feels delight as she persecutes the helpless Luiza : she sings, rubs her hands, and laughs out at times suddenly with secret glee. Mistress and servant almost change places : the maid compels the unhappy lady, under threats of exposure, to perform menial services : to wash, sweep, iron ; and in this long passage of the story, the revolted pride, the agony of continual terror, the unceasing humiliations of the persecuted woman are depicted with a force, a painful realism, and a truth that are beyond praise—in their kind.

Before this, Luiza has had recourse to her lover to save her. Bazilio absolutely refuses to move in the matter. In a powerful scene his true nature is revealed to her. The scales fall from her eyes, and she sees his dishonourable cowardice, his disloyalty, his baseness, and his utter selfishness. Her illusions end, her love turns to hatred and contempt. She has to bear all the cruel tyranny of Juliana unhelped. Bazilio, under a false pretext, too mean himself to discover that he can have failed to come up to his mistress's standard of right doing, and still believing himself loved, has gone to Paris. The husband returns. The letters are recovered without scandal by a friend from the woman Juliana, who, in her excitement, dies suddenly of a spasm of the disease that has threatened her all through. The old love and liking for her husband, Jorge, return to the vacillating Luiza. She is nearly happy again, wrapped in a false sense of security, when an accident reveals the intrigue to the husband. For a time he suffers in silence, nurses his wife through an illness, still loving her at heart, and is generous to the point of condonation, but more through weakness and complaisance than any action of those higher or nobler motives of tolerance that lead to true pardon. She recovers, and he tells her he is aware of her secret, and, in the same breath, offers to forgive her; but the blow is too heavy. She gives way, is struck with brain fever, and dies miserably. Such is the plot of this remarkable work; and it is told with a concentrated strength, a dramatic power, and an ease that can come only from a master's hand.

The Spanish critics find wit and truth in the passages that satirise some national and some Peninsular habits and methods of thought. A foreigner can hardly enquire very closely into the truth or propriety of these sarcasms, but there is no doubt whatever about their power. Senhor Eça de Queiroz's humour, too, has been praised. There is nothing upon which men so differ as the causes which stir them to laughter; but to the present writer the Portuguese novelist's humour seems to dwell too much upon the inevitable defects and misfortunes of mankind to be very laughter-moving. Some things are surely too pitiful to be laid bare. *Sunt lacrimae rerum*; and disease, and defect, and deformity are not fit subjects for ridicule. We all know them too well. We mark them, we pity, or pass on. We do ill to laugh.

Such a book is not easy to translate. Apart from the literal rendering which Miss Serrano has done creditably—she does not seem well acquainted with Portuguese ways of life. A few notes would have been useful, but there are none but such as relate to the value of Portuguese money in American dollars. Portuguese is the most crabbed and difficult of all the Romance tongues, and the one most remote in construction from English; but that is no reason why certain Portuguese words should be left standing in the English rendering. *Um conto de reis* occurs a dozen times over. It has no sense for English readers, but its plain rendering, "a million of reis," is quite intelligible. At times Senhor Eça de Queiroz uses strong expressions; but they have all perfect English equivalents, and the translator of a realistic novel should not pare down such a book as this into a false propriety. There was no compulsion on her to touch the work at all. Miss Serrano, in her preface, says that she has

"assumed the responsibility of softening here and there, and even of at times effacing a line too sharply drawn, a light or a shadow too strongly marked to please a taste that has been largely formed on Puritanic models."

She has indeed! Her Puritan hand has been very busy. I will not say too busy in every case; but it should be remembered by prim translators that the architecture of fiction is delicately built up, and that it is of masonry most lightly poised. It is possible to take away one single stone and bring ruin on the whole structure.

In the last sentence of the last page the translator has removed one such master-stone. Bazilio has returned from Paris, and, knowing nothing of the tragedy that has occurred, knocks at Luiza's door. He learns the story of her death. He is shocked, and for a moment or two dumb-founded. The reader is not aware of the full heartlessness, grossness, and baseness of the man till he turns to his companion with the remark : "Que ferro! Podia ter trazido a Alphonse!" This phrase the translator has not rendered. Better to have left the whole work untranslated! It is the keystone of the arch.

Although Senhor Eça de Queiroz, as will have been seen, is a professing follower of M. Zola, he is too good a novelist to substitute in his pages a theory of life for life itself. The Zolaistic groove is too narrow for him, and he is for ever leaving it, daring at one time to be dramatic, at another to be deeply pathetic, sometimes even to be indignant with vice and meanness after a very un-Zolaistic fashion. Senhor Eça de Queiroz is still, fortunately for himself and us, a young man: he has a promising future before him. He has been well advised, perhaps, to enlist as a recruit under M. Zola. But these aforesaid great qualities show that he has no need of a leader, and when he comes to add to them some little enthusiasm for what is high and noble, he will desert the realistic colours altogether and fight, as in literature every strong man should, for his own hand.

Oswald Crawford.

"HISTORY OF THE MONGOLS FROM THE NINTH TO THE NINETEENTH CENTURY."—Part III. *The Mongols of Persia*. By Henry H. Howorth. (Longmans.)

THE somewhat critical position of Persia at this time, and the Shah's actual presence in England, will doubtless attract special attention to the third volume of Mr. Howorth's *History of the Mongols*.

It deals with the history of the country from the time of the Tartar invasion under Hulagu, grandson to Jingis Khan, down to the appearance of Tamurlane. Since then, Persia has passed through many vicissitudes "of defeat and victory, of obscurity and glory." What promised to be a national dynasty was founded by Shah Ismail; and under the early Safwi or Suffavean rulers the country once more flourished. The greatest of them, Shah Abbas I., gave, says an English traveller, "a martial spirit to the people, polished their manners, and brought the governors of the provinces, who were before in great measure independent, into subjection." When this great prince, says the Frenchman Chardin, ceased to live, Persia ceased to prosper. Eastward, his empire stretched to the Oxus, and included Herat and Kandahar; on the west he drove the Turks from Azarbaijan, Georgia, and Bagdad. But, after the death of Sulaiman I., "the Lion of Persia"—whose favour the East India Company sought to gain by presents of sack, claret, and Rhenish "of the very best"—the power of the Suffavean dynasty rapidly decayed. For nearly eight years Persia was subject to Ghilzai invaders from Afghanistan, and then the Turcoman, Nadir Shah, became master of the country, though he can hardly be said to have ruled it. His death by assassination in Meshed was followed by a period of anarchy and confusion, until, after a brief struggle with their Zend rivals, the Kajar dynasty, now ruling, was established on the throne. And now once again Persia is threatened by an invasion—commercial and political, if not military—of a stronger power, which has made itself master of Turkestan. Whether the rivalries of Russia and England will lead to yet another division of the country, with the Russians supreme in the north—in ancient Media, that is—and with Southern Persia under a British protectorate, is hardly a fitting subject for discussion here. Still there are some connecting links between Mr. Howorth's narrative and the problems of to-day which may be pointed out. For instance, there is the account given of the capture of Khelat, now called Khelat-i-Nardiri, by Tamurlane—the place which the Shah, a few weeks ago, was reported, incorrectly, to have ceded to the Russians. The Khan of Gorjan, doubtless the Jahgurm of modern maps, had joined with his dependent, the Khan of Khelat, in defying Timur's authority; and Timur accordingly resolved to march against the stronghold. The Khan of Khelat sent messengers offering to submit, if Timur would come to the gates with only a small escort. Timur went accordingly, accompanied by only five horsemen, and very nearly fell into the ambush that had been laid for him. He then ordered an assault on the stronghold, and the rocky walls of Khelat were scaled by the hill men from Badakshan, who accompanied his army.

The golden prime of Tartar rule in Persia was reached in the reign of Ghazan Khan. As Mr. Howorth points out, this sovereign was in many respects the counterpart of Akbar. By oriental writers he is always exalted as the pattern of a wise ruler, and Mr. Howorth speaks of him as one of the most remarkable sovereigns the East has ever produced. He was the first of the Persian Ilkhans to accept Islam and to repudiate the supremacy of the great Khan of the Mongols. Among other things, he re-organised the fiscal administration, or rather introduced a regular system for the first time since the Tartar conquest.

"How are we," he said, "to bring into the paths of honesty these governors and tax collectors who have become habituated to exact more than is due, and to pay nothing into the treasury, who are always being tried and always secure exemption from punishment by a distribution of money; and when one of their colleagues is put to death, attribute it rather to his evil star, or to some one's malice. We must devise some plan by which the provincial governors shall be prevented from handling the public moneys, and the best way will be to take away their power of levying a single farthing."

The same abuses, in fact, were rampant in Persia as may be seen there to-day; and Ghazan Khan tried hard to apply a remedy. Settlement records were prepared showing the taxes due from each village. Forced requisitions were forbidden. Money lenders were circumvented by a decree making usury illegal, and advances for the purchase of bullocks and seed were granted from the treasury. More lasting than the laws he made were the magnificent buildings Ghazan founded at Tabriz, Shiraz, and Sultanieh. Unfortunately, it is impossible to test the account given by oriental historians of Ghazan's ability as a ruler by comparison with the evidence of European travellers; though many, doubtless, visited Persia at this time, and the itinerary of one of them—Geoffry de Langley, who was sent with letters by Edward I. of England—is still extant. Otherwise, it might appear that Ghazan's achievements, whatever may have been his intentions, were a good deal exaggerated by his Mohammedan eulogists.

Sir Oliver St. John, whose studies in Oriental history have been supplemented by a long and intimate acquaintance with the people of Persia and the neighbouring countries, insists in one of his too scattered essays on the absolute incapacity of the Turk for civil administration; and to this cause alone he attributes much of the weakness of Persia at the present day. When the rulers of the country were pure Aryans, as the Achaemenides and Sassanians, or semi-Aryans, content to govern by national methods like the early Suffaveans, Persia was prosperous. Under Turk or Tartar rule no dynasty lasted more than two or three generations, and the country was weak against foreign foes. During the period of Mr. Howorth's narrative, Persia was subject to rulers whom Sir Oliver St. John would class under the head of Turks. Then, as now, the growth of internal prosperity was checked by chronic misgovernment; while the country was always exposed, and in the end succumbed to attacks from outside. Hulagu's Amirs were brave soldiers, but they made corrupt and incapable rulers; and this is proved by the

stringency of the reforms which Ghazan Khan found it necessary to introduce—reforms which were doomed to failure as soon as the reformer passed away.

It is impossible to give more than the faintest idea of the vast stores of information which Mr. Howorth's laborious industry has collected for his book. As in Parts I. and II., every page is crowded with facts and figures, and the reader who is unfamiliar with the main outlines of Persian history will often be puzzled to find his way. The perfervid energy of the Tartars, before they were enervated by contact with Persian civilisation, brought them into more or less violent collision with their neighbours on every side; and some of the most interesting portions of the volume refer to the victories of the Ilkhans in Armenia, Georgia, Syria, and Egypt. Mr. Howorth has also been at great pains to trace the history of the intercourse between Persia and Europe during the middle ages. The Tartars, both before and after their conversion to Islam, were anything but bigoted; indeed, their curiosity to know about strange people and outlandish manners made them very tolerant. Just as Akbar, the great Moghul, would listen to the learned men of his court arguing on religious questions, and as the Rajput chiefs of to-day are fond of hearing discussions between Brahmins, Mohammedans and Christians, so Hulagu was quite ready to permit the erection of Christian churches in his dominions, and at the same time to listen to the preaching of Tartar priests and magic workers. Ghazan Khan built Buddhist temples and became a Mohammedan for political reasons. The occult arts, especially alchemy, had a wonderful attraction for several of the Persian Ilkhans.

"In pursuit of this hobby," says the historian Rashid-ud-din, "Hulagu's servants burnt a great quantity of divers substances, and, without any real gain, caused volumes of smoke. . . . But all this produced nothing, nor could they show a single piece of gold or silver which they had made in their laboratories. The amount of money wasted in this search was enormous."

Arghun Khan tried to discover the elixir of life, and made himself extremely ill by drinking a decoction which a lama from Hindustan had prepared for him. Frightened by symptoms of paralysis, Arghun Khan sought council of his miracle-men and devil worshippers. They consulted the burnt shoulder-blades of sheep, according to the method of divination still practised in Mongolia, and decided that his sickness was due to sorcery, in which one of his wives was implicated. The young woman confessed to having employed a love charm, and she was accordingly drowned with all her handmaids. To Arghun's court came all the alchemists of the East; and one day when they were debating in his presence, he turned to a mullah of Shiraz, who was looking incredulous, and said:

"You who are a learned man believe because I am a Turk that these people are deceiving me; yet it is quite certain that there is a science of alchemy, and that there is some one who knows the secret. If I ill-treat and put to death these ignorant people that one man will be afraid to come and see me."

Ghazan Khan, the greatest of the Ilkhans,

seems to have been a practical chemist. Rashid-ed-din writes:

"Instead of wasting enormous sums like his predecessors, he rather devoted himself to the more practical part of making enamel, dissolving talc, melting crystal, making condensations and sublimations, and producing substances like gold and silver, saying his object was not to learn how to make these precious metals, which was a very difficult art, but to learn how to make various chemical experiments."

Mr. Howorth has now accomplished so much of his task that it would be idle, if not impertinent, to criticise such minor details as his system of spelling, occasional inaccuracies in matters of fact, and indications of a certain unfamiliarity with Oriental customs and manners. Mr. William Honeycomb, on a memorable occasion, told the members of his club, "with a little passion," that he never liked pedantry in spelling, that he spelt like a gentleman, and not like a scholar; but Mr. Howorth may plead a better excuse than this for not adopting any recognised system of Oriental transliteration. Enough was said, however, about his spelling when the earlier volumes appeared. Inaccuracies of fact in such an extended narrative are of course unavoidable, and are often no more than mere slips of the pen. For instance two separate dates are assigned for the death of Arghun Ata, the famous governor of Khorassan. It is more to the purpose to remember that Mr. Howorth's researches have enabled him to set forth, in a consecutive form, an enormous mass of information relating to countries and people whose history can no longer be neglected by Englishmen. Kingdoms ruled by descendants of Mongol or Tartar chiefs are being rapidly divided between two European powers; and their ultimate fate is one of the pressing questions of the day. If the lessons of the past afford any indication of the future, Mr. Howorth's history is invaluable.

STEPHEN WHEELER.

The Swiss Confederation. By Sir F. O. Adams and C. D. Cunningham. (Macmillan.)

THIS book has been written solely for the purpose of giving information; and in saying that it is a thoroughly useful book, we mean to give it very high praise. The authors have sought to present within the space of 300 pages a clear and accurate account of the institutions and public life of Switzerland. What Mr. Bryce has done on a large scale for a large country, they have done on a small scale for a small country; and they have succeeded admirably. As one might expect, theirs is a less attractive work than his. The subject, however, should interest everyone who, in these times of constitutional change, cares to form an intelligent opinion on political questions. Not only can we trace in Switzerland many of the stages in the growth of our own institutions, but we can find a good deal in the present frame of the Swiss constitution that may be of practical service to us. We could not have had a more useful supplement to *The American Commonwealth* than this modest work on *The Swiss Confederation*.

The Referendum, for instance, though it could not well become a regular part of our English system, unless in such matters as the application of the Free Libraries Act to particular districts, certainly deserves to be studied by everyone interested in democratic government. It will confirm the opinion of those who believe in popular moderation to find that in Switzerland "extreme measures, whether radical or reactionary, have no chance whatever of being accepted by the people." If the Referendum had existed in England, it would, no doubt, have acted in the same way. The people, voting "Aye" or "No," would certainly have rejected Catholic emancipation, and would probably have rejected compulsory education. Quite irrelevant considerations, however, sometimes appear to determine the result. Thus, the rejection in 1882 of a patent law, which was accepted five years later, is attributed to the fact that on the same day another law was submitted to the people containing an obnoxious compulsory vaccination clause. But, on the whole, the results would seem to show the exercise of a sound, temperate, and, politically speaking, final, judgment.

"As to the moral effect," say the authors, "which the exercise of this institution has had upon the people, we are assured that it is admitted to be salutary even by adversaries of democratic government. The consciousness of individual influence, as well as the national feeling, is declared to have been strengthened; and the fact of a large, and on several occasions, increased participation of the people in the vote is quoted as tending to prove that their interest in political questions is growing keener."

More closely bearing on our own political questions are the constitutional position and functions of the Federal Council, the relations of the cantons to the Federal Government, and the jurisdiction of the Federal Court. The exposition given in the work before us will be found sufficiently detailed for all ordinary purposes; but we may refer those who wish a fuller account of the Federal Court and its development to two elaborate articles by the Rev. W. A. B. Coolidge in the *Law Quarterly Review* (October, 1888, and April, 1889). It should not be forgotten that the court has not jurisdiction, as in America, to decide whether federal laws are constitutional or not: in the Referendum the people have the means of deciding anew for themselves. The Federal Council, which forms the Swiss executive, should excite the envy of those who bewail the evils of party government. Its members are elected for a period of three years by the Assembly, but once elected, it forms an independent body. It cannot dissolve the Assembly, nor can the assembly dissolve it. No adverse vote compels it to resign. And—perhaps, the most important fact of all—its members are not drawn from one political party. There is thus secured a great continuity in the executive government; while the nation need never lose the services of a competent and experienced man by the defeat of his party in the legislature. By the creation of such a body, as our authors say, Swiss statesmen have gone far "towards solving that important problem which has

puzzled other democratic countries—viz., how to combine an efficient executive with democratic institutions." France has found, and we, too, shall find, that it is the greatest and most difficult of all state problems; and it may be that the solution lies in some adaptation of the Swiss idea. There is certainly no necessity in the nature of things that a cabinet should not only form the executive, but be also the directors of legislation.

The remainder of the volume deals, among other matters, with the army, religion, education, agriculture, commerce, and social movements; so that there is presented to us a complete, though brief, survey of Swiss public life, written in a spirit of warm appreciation of the many fine qualities of the Swiss people. Even those to whom Switzerland is a familiar place will learn much from its pages. We advise such of them as are serious-minded to take the book with them this autumn and read it on the spot.

G. P. MACDONELL.

Authors at Home. Personal and Biographical Sketches of well-known American Writers. (Cassell.)

HERE are twenty-seven brief sketches of some of the leading American authors of the day, by other American authors, some of whom are hardly less famous. The common object of them is to give "a closer and more intimate view of the authors sketched than their writings could possibly afford." We are taken, in imagination, to the homes of these authors, shown their drawing-rooms and their libraries, and permitted to converse (by proxy) with them about their career, their family, and their habits. All is done with the utmost good taste. There is nothing revealed that the most sensitive man and author could object to; and while praise is the universal note, there is uncommonly little "log-rolling."

As might be expected, the quality of the articles varies somewhat, but most of them are good. The sketch of Richard Henry Stoddard by Mr. Joseph B. Gilder—one of the editors of the able and enterprising New York *Critic*, from whose columns the papers are reprinted—is a model of its kind, quite a little masterpiece, which some of the other contributors would have done well to study. It is well packed with information, and yet sprightly and graphic. It makes us feel that, if we are not on intimate terms with Mr. Stoddard, we have, at any rate, been introduced to him in his own house and enjoyed the interview. Mr. Stoddard has a considerable collection of literary treasures, MSS. and books written by or once belonging to Waller, Gray, Coleridge, Burns, Keats, and others. The most valued of all his "literary relics" is "the veriest wisp" of light brown or golden hair which grew on the head of Milton. This relic has precious associations with other great men. In its time it has belonged to Dr. Johnson, Dr. Beatty, and Leigh Hunt. Leigh Hunt believed it to be from the lock attached to a miniature portrait of Milton "known to have existed in the time of Addison, and supposed to have been in his possession." It is a portion of the lock about which Keats wrote an ode and Leigh Hunt a sonnet. The other portion Hunt gave to Mrs. Browning.

Equally good are the sketches of Col. Higginson by Mr. George Willis Cooke, and of George William Curtis by Mr. George Parsons Lathrop. Both Col. Higginson and Mr. Curtis are instances of men of letters who have done substantial service in the world of politics. Col. Higginson was once a clergyman, then in the Civil War a soldier, leading the first regiment formed of negroes, and always a sturdy Radical. His life now, says Mr. Cooke, is "the quiet and busy life of the scholar and man of letters"; but he is a man of letters who "is intensely interested in all that pertains to his country's welfare, and all that makes for the elevation of humanity." Col. Higginson is an all-round man who, if he has not achieved brilliant distinction in any one direction, has succeeded in not a few, and has failed in none. It would seem that his bent is mainly literary; yet, as Mr. Cooke says, "quickly and keenly sympathetic with the life of his time, he will never permit the writing of books to absorb his heart to the exclusion of whatever human interests his country calls him to consider." Mr. Curtis is best known in England as the author of *Prue and I*, and of those genial discourses that proceed, month by month, from the editor's chair in *Harper's Monthly*; but he is known on the other side of the Atlantic as the author of works more important, though not more graceful, than these, and also as a public man of sterling merit and long-proved usefulness. In more than one revolt against corrupt government he has been a leader. He has always maintained his independence. He might, before now, have been minister to England or to Germany had he so chosen; but, says Mr. Lathrop, "his only political ambition is to instil sound principles and to oppose practical patriotism to practical politics." Mr. Lathrop also speaks of the example he sets of "indestructible dignity," and of a "delicately imaginative mind consecrating much of its energy to the public service."

Mr. W. H. Bishop's two studies give pleasant glimpses of the present editor of the *Atlantic Monthly*, Mr. T. B. Aldrich, and of his predecessor, Mr. William Dean Howells. Mr. Howells used to be a favourite here, but he has ruffled his British admirers of late by scoffing at their novelists and quizzing them about their "humour." He had his fun at our expense; and we seemed to justify his professed doubt about our sense of humour by taking him seriously when he set up Artemus Ward among the humourists and ignored Swift and Fielding and Sterne. His joke was a pretty good one, and it succeeded so well that his list of humourists seems defective because his own name is not there.

The paper on Walt Whitman is less satisfactory. The writer seems to know how to imitate Whitman's prose style. This style may pass in the case of Whitman himself, where it is characteristic; but when, as in the case of Mr. George Selwyn, it is affected, it becomes simply a slovenly and slangy want of style. The reader who tries to find in the article what manner of man Whitman is will surely be disappointed. Hardly more to be commended is Mr. W. Sloane Kennedy's pretentious article on Edward Everett Hale. It is a pity that this, in some respects, able person has such an objectionable craze for

"fine" writing. He is one of a class of writers, to be found on both sides of the Atlantic, whose inordinate self-consciousness spoils their work. They forget that their subject is often likely to be more edifying than themselves. The world's absorbing interest does not centre in Mr. W. Sloane Kennedy, and he would be more admirable if he were less obtrusive. In the present case, the reader, who is naturally desirous to see distinctly the striking personality of Mr. Edward Everett Hale himself, is never permitted to lose sight and consciousness of the exhibitor.

The town of Hartford boasts three celebrities—Mrs. Harriet Beecher Stowe, Mark Twain, and Charles Dudley Warner, who does the funny bits for *Harper's Monthly* and who has done superior work. Miss Alice Wellington Rollins, in her article on Dr. Holmes, is scarcely happy in her comparison of the "Autoocrat" to an Aeolian harp; but, otherwise, the sketch is good. She lays stress on the kindly and sympathetic qualities of Dr. Holmes, pointing out, with justice, that there is no sting in his humour—"It is never we whom he is laughing at; it is simply human nature on its funny side." Other sketches include the veteran poet Whittier and the veteran historian Bancroft, Col. John Hay (of "Pike County Ballads" fame), John Burroughs (showing a man as pleasant as his books), George W. Cable, Mrs. Julia Ward Howe, and Goldwin Smith—the only author not native to the States included in the series.

Readers of the volume will, I doubt not, heartily concur in the remark with which one contributor opens his article—"It was a happy thought that inspired the *Critic's* series of 'Authors at Home.'"

WALTER LEWIN.

A POLISH VISITOR TO SCOTLAND.

Odglosy Szkoły [Echoes of Scotland]. By Stanislaus Belza. (Cracow: Gebethner.)

SCOTLAND has so often been described that the book of M. Belza can hardly tell us anything new, although it may contain matter which is fresh to his own countrymen. Nor is there anything remarkable in the point of view from which he regards the country as a foreigner.

Our traveller arrives in England by way of Flushing and Queenborough, makes a short stay in London and then hurries to the "cold metropolis of the North." He passes York on his way, and has some curious things to tell us about it, among others, that it is to the English world what Rome is to the Catholic! In Edinburgh he describes all the well-known sights—St. Giles's, Knox's house, &c.—but the places connected with Sir Walter Scott and Mary Stuart especially allure him. We can perceive what a glamour the great novelist has thrown over all these localities. Our author makes pilgrimages to Abbotsford and Dryburgh, and goes as far north as Loch Katrine and the Trossachs. In the same way he traces many a spot which the unfortunate Mary has rendered celebrated, and a large part of the book is filled with her well-known history. But M. Belza does not neglect to see something of the manufacturing centres, and is delighted at meeting a

Polish Jew at Glasgow in the person of a certain Abraham, the proprietor of an exchange office. They converse in Polish, which the Jew had not forgotten, although he had left his native country thirty years; and M. Belza compares him favourably with another Pole, whom some time previously he met at Stockholm, whither he had emigrated after the Hungarian war of 1849, and had entirely forgotten his native language. Our traveller does not forget to reiterate the old charges brought against the Scotch-Sabbatarianism and the like. He introduces a few anecdotes—some of which are ancient—such as that of the pious grocer who tells his apprentice to adulterate the sugar and then come to prayers. In the same way M. Max O'Rell in his book on Scotland has been giving us *réchauffés* of Dean Ramsay's stories.

Our author says nothing about the connexion which existed between his own country and Scotland from very early times. Poland swarmed with military adventurers, the younger sons of ancient families, who went thither to carve their fortunes with the sword. To this day many Scotch names are found in Poland. Before going to Russia the well-known Patrick Gordon offered his services to Sobieski. To come to later times, after the great emigration of 1831 many young Poles were educated at the University of Edinburgh. In 1828 Col. Ljach-Szyrma published some interesting letters on England and Scotland in Polish.

M. Belza seems to have a good knowledge of English literature, and writes very pleasantly. It only remains to add that the book is illustrated with some excellent wood-engravings.

W. R. MORFILL.

NEW NOVELS.

With Everything against Her. In 3 vols. By Col. Cuthbert Larking. (Hurst & Blackett.)

The Queen Anne's Gate Mystery. In 2 vols. By Richard Arkwright. (White.)

To Call Her Mine, &c. By Walter Besant. (Chatto & Windus.)

Passe Rose. By A. G. Hardy. (Sampson Low.)

Dr. Rameau. By Georges Ohnet. (Chatto & Windus.)

Was She Good or Bad. By W. Minto. (Chatto & Windus.)

Robbery under Arms. By Rolf Boldrewood. (Macmillan.)

COLONEL LARKING is more at home in his descriptions of Indian life than in fictitious narrative. His *Bandobast and Khabar* was an excellent book of its kind, though its appeal was to the sportsman and the traveller rather than to that terribly exigent abstraction, the general reader. It is impossible not to note, in what is presumably his first attempt at fiction, that lack of the sense of proportion, that excessive verbosity, and that serene obliviousness of the demands of art, which constitute the bane of the majority of contemporary novels. Here, and in books of the same order, we have no touch with life; we merely listen to a passably interesting, but more or less inconsequent, relation of occurrences,

personages, scenes, and circumstances, verbally put together in the same way as the Persian wonder-workers produce to order mats representing episodes of war or sport, out of bundles of many coloured rags which have to be utilized at random. In *With Everything against Her*, Egypt, Italy, and England, in succession, form a disconnected background, for there is no one artistic scene to this story of many lives. The plot, which is complicated without being adequately deceptive, is not, however, so commonplace as the style, which betrays frequent lapses in grammar and bristles with such banalities as "to get back" (for "to return"). Another grave fault, to which the writer of three-volume novels is particularly liable, is the introduction of what may be termed showman's English. Thus, for example, a few pages at the beginning of Col. Larking's third volume are devoted to an account of the Italian Government lottery system. "For the benefit of the uninitiated we will give a description of the way this lottery is played. Every Saturday," &c., &c. There could be nothing more hopelessly inartistic than this obtrusion of an author's personality as demonstrator of irrelevant matters. It seems the simplest of critical principles that nothing should be written in a novel which does not directly and in a sense necessarily bear upon the evolution of the story; but nothing, apparently, is more difficult of fulfilment. There is a legend of an Oriental monarch who speedily removed with a scimitar the heads of those unfortunates who became irrelevant and prolix in their narratives of the lives of his royal predecessors. The weary critic often envies that potentate, and in imagination wields with deadly effect that very conclusive scimitar.

MR. ARKWRIGHT has wrought an ingenious tale of mystery; and, though it would certainly not have lost by compression, it is so naturally evolved that the reader will not be likely to grudge the occasional amplifications in which the author indulges. The central complication is skilfully led up to, and knot by knot the difficult tangle of the skein which enmeshes Harry Collingwood's life is undone. If the actions of some of the personages of the tale be sometimes inconsistent, the characterisation is, in the main, excellent. As is almost invariably the case with stories of this kind, too much is made of the murder trial; but possibly the critic is wrong in supposing that the public is bored by these monotonous trials in fiction, which in nearly every instance read as though excerpted from a newspaper. It is the human emotion, the terrible significance to the implicated persons, that is of entralling interest, and that should afford matter for the art of the narrator to work upon—not the glib oratory and caustic persiflage of opposing counsel, the mere commonplace routine of legal procedure. To those, however, who obtain delight from the "mysterious murder and false accusation" kind of novel, *The Queen Anne's Gate Mystery* may be confidently recommended.

MR. WALTER BESENT'S new volume consists of three lengthy tales, which have already appeared as separate novelettes, so I need not now dwell upon them, save to say that *To*

call Her Mine is almost, if not quite, as good as *Katharine Regina*, and that both are very distinctly better than *Self or Bearer*. Everyone now knows Mr. Besant's style, with all its virtues and vices: its pleasant ease, its vigour, its terseness, its uniformity, its lack of distinction, in a word, its mediocrity. There is a little too much of Man (with a big M) and of woman (with a small w) in this book, as elsewhere in his writings, and particularly in *Katharine Regina*; but much clap-trap sentiment may be forgiven a novelist who is in general so manly and downright, and ever the ready champion of chivalry and courage. This bulky volume should prove a real treasure-trove to those who welcome every word of the popular author of *All Sorts and Conditions of Men*.

None who may have read *But yet a Woman* will be likely to recall that story without pleasant memories. Prof. Hardy is a novelist who is also a literary artist. In the *Wind of Destiny*, as in the romance just alluded to, he proved that he possessed most, if not all, of the requirements of the writer who would win a reputation more durable than that of a season, or of a dozen seasons; and though his best known work is not without shortcomings—faults rather of tentative effort than of style or artistic judgment—its merits have undeniably raised high expectations. *Passe Rose* has come to justify these anticipations. It required courage and assurance to attempt a romance of life in the time of Charlemagne. The historical novel is at a low ebb. It is unpopular with the highly cultured reader, for it must almost inevitably annoy him with more or less gross and disillusionising anachronisms; it is wearisome to the mass of library subscribers, for it deals with episodes of no present significance and with personages of alien speech and manners; and it is of not very strong appeal even to those who love to have their wine of literature diluted with the water of instructive facts. No writer who has gained the ear of the public can afford to indulge in a historical romance unless he have very good ground indeed for his conviction that he can be weighed in the balance of public estimation and not be found wanting. It is all the more to Prof. Hardy's credit, therefore, that he has written a historical tale of the best class—a story that is as entralling as the most exigent sensation-lover could fairly demand, and, in the main, as adequately depictive of the remote past as could be expected. In point of style, in delicate literary finish and strength of diction, no more able novel has reached us from America; indeed, it would be difficult to name any recent English production of the same class that could justly be compared with it. *Passe Rose* herself is a genuine creation. Anglo-Saxon fiction is the richer for this gracious and beautiful flower of a barbaric age. The epithet suggests one weakness in Prof. Hardy's book, for it is just this quality of barbarism that is lacking to his romance. He introduces barbaric colouring, it is true, and often with vivid effect; but in sentiment he is ever the very civilised modern man of culture. It is suggestive to consider how very differently the author of *Salammbô* would have treated this tale of the splendid, stirring, picturesque, cruel, chivalrous days of Charlemagne. We should have had more

blood, the more frequent gleam of brazen shields in the light of whirled torches, the more frequent flash of swords and clamour of battle-cries; but, on the other hand, we should have had little of that delicate grace and beauty, that happy serenity, which distinguishes *Passe Rose*, and is so infinitely charming, and perhaps, after all, not less true to actuality. From first to last the story is thoroughly well-proportioned; not a page is unnecessary, not a sentence is prodigally expended. In a word, *Passe Rose* is at once a delightful—I might truthfully add, a fascinating—story and a work of art. As such it deserves a wide welcome; but, being a work of art, it will possibly fail to find many readers; and then—the author is living.

There is one very marked difference between *Passe Rose* and M. Georges Ohnet's new book, and that is the quality of style. It must be added, however, that I have read *Dr. Rameau* only in what seems to be the very accurate and spirited translation of Mrs. Cashel Hoey; possibly the original may be greatly superior, though, if this be so, *Dr. Rameau* must be a very unexpected advance upon *Le Maître des Forges* and its kindred. The story is a kind of French complement to *Robert Elsmere*; much more artistically constructed, much more immediate in its appeal, though greatly inferior not only in style but in ethical significance and general impressiveness. The central motive is the enfranchisement of Dr. Rameau, through love and suffering, from the bondage of atheism; but students of humanity will be apt to be somewhat cynical as to the potency in real life of the means of conversion in the case of such a man as the celebrated physician, as depicted by M. Ohnet. In the hands of a skilled dramatic novelist, this story might have been wrought into a powerful and moving tale; as it is, it is probably the best production of one of the most popular of living French novelists. Dr. Rameau refuses to be won to religion by his beautiful wife, an ardent Spanish Catholic. Ultimately she is false to him; and, in the manner common to heretics as well as to the faithful, he visits the sin of the mother upon her innocent offspring. Finally he is brought to repentance, and becomes "a good man." This is but the baldest outline of a really very interesting story, but fortunately it is not upon its "religious" basis that it depends for its success. Mrs. Cashel Hoey's translation of *Dr. Rameau* should certainly be read by all who enjoy Ohnet's writings, but cannot do so in the original.

In these midsummer days, when nothing seems so desirable as indolence in leafy places or by cool waters, everyone likes to have a pleasant tale at hand—a tale that shall not be long and that shall enforce no mental exertion on the part of the reader. Those thus indolently inclined might with great advantage procure Prof. Minto's novelette, which fulfils the just mentioned requirements. *Was She Good or Bad?* cannot fairly be compared with its predecessors from the same pen. It is but a holiday entertainment for holiday folk. Neither in manner nor matter does it strike, or attempt to strike, any ambitious note; and if the critic cannot conscientiously hail it as a book of mark, he can at any rate praise it as an adroitly and

happily written story of "confusions manifold."

It is not often that an Australian novel, an Australian romance by an Australian, is so well worth reprinting as *Robbery under Arms*. It is as picturesque and as true to the life it depicts as was Marcus Clarke's famous book, and in its descriptions of station and up-country scenes and incidents it is worthy of comparison with *Geoffrey Hamlyn*. The leading spirit is the celebrated "Starlight," the bushranger chief, whom Adam Lindsay Gordon has immortalised by an allusion in his lyric of "The Sick Stockrider"; but much of the charm of the romance is due to less obviously stirring themes. Possibly the book may prove too long, and the style just a degree too colloquial, to suit British readers as well as Colonials; but more probably it will prove a success here, as it has already done in Australia.

WILLIAM SHARP.

RECENT THEOLOGY.

The Diatessaron of Tatian: a Harmony of the Four Gospels compiled in the Third Quarter of the Second Century. Now first edited in an English Form, with Introduction and Appendices. By the Rev. Samuel Hemphill. (Hodder & Stoughton.) The *Diatessaron* of Tatian has been the subject of much learned discussion of late years; but there had been no attempt, until the appearance of this work, to reproduce the text in English, nor has there as yet been a translation of Zahn's learned monograph on the subject. Prof. Hemphill gives only the fragments preserved in Ephraem's commentary, as translated by Moesinger, without any attempt to supplement them from the other sources made use of by Zahn. He has, however, had the benefit of the Arabic Harmony, edited and translated by P. Augustinus Ciasca, for presentation among the jubilee offerings of Pope Leo XIII. last year; but this work—drawn from two MSS., of which an interesting account will be found in the introduction—owing to the revisions the text had evidently undergone between the fourth and the tenth centuries, is of much less critical importance than might have been expected, and Prof. Hemphill thinks it enough merely to indicate its contents by references to our canonical Gospels. There is no doubt, however, that it is Tatian's *Diatessaron* translated from the Syriac in the eleventh century, and it has a value of its own as an independent testimony to the scope and arrangement of Tatian's work. "The strong Curetonian element present in the Ephraem fragments seems to have been almost entirely eliminated," so that while the Arabic

"probably represents Tatian's patchwork in its true proportions, and gives us a correct view of the arrangement of the evangelical narratives, it cannot be said to preserve the text which he used, or the curious and original turns which he gave to the work of the sacred writers. For these we must go back to the Ephraem fragments and the Gospel citations of Aphraates."

It is the use made of P. Ciasca's translation that gives its special value to the present work as a contribution to our knowledge of Tatian. Otherwise, Prof. Hemphill will readily admit it cannot compare in learning and thoroughness with Zahn's monograph; and especially must the absence of the fragments contained in the Homilies of Aphraates—"the only ones," the author himself remarks, "which do not come to us through the medium of a translation"—be regretted. Prof. Hemphill's excellent introduction, however, in which he gives a vivid sketch of "the man Tatian," and argues con-

vincingly that his *Harmony* was written in Syriae after his return to the East, deserves attention. Several appendices also contain valuable matter; and his work, upon the whole, is undoubtedly one to be gratefully received by students of early Christian literature.

The Classical Element in the New Testament considered as a Proof of its Genuineness. With an Appendix on the Oldest Authorities used in the Formation of the Canon. By Charles H. Hoole. (Macmillan.) Apart from any apologetic purpose, an investigation into the classical element in the New Testament, in competent hands, could not fail to prove instructive; but how far it would avail as evidence of the date or genuineness of any book may be doubtful. What inference, for example, could be drawn from the name Alexander, which is as old as Homer and in common use to-day, or from Damaris, which is not classical at all? Of course, these are extreme cases; but, unless the object is to show that the New Testament was not written at times to which no one ever referred it, very little can be learned from a name. In the present work the apologetic purpose is prominent, and the writer does not always leave the impression of dealing quite fairly with controverted points. This is particularly the case with his treatment of the chronological difficulties in Luke, under the names of "Lysanias" and "Quirinius," where he rather ignores than discusses the alleged discrepancies, without, however, making his own statement agree with the evangelist's. Again, he quotes the passage of Josephus referring to Christ without any intimation that its authenticity has been questioned; and in speaking of the Athenian inscription noticed in Acts, he tells his readers that Jerome does not cite it accurately, though the probability is that the inaccuracy is with Paul's reporter and not with Jerome, who had every motive to bring his version into agreement with that of St. Luke. Still, Mr. Hoole has done what is in many respects a useful work. He distributes the classical element under the following four heads: (1) the classical proper names, (2) the official titles and legal expressions, (3) the quotations from classical writers, (4) the inscriptions; and he deals separately with each. An appendix is added, which is also divided into four sections. It contains the earliest quotations from the New Testament, the passages mentioning Christianity in the classical writers, the chief authorities used in the formation of the canon, and specimens of spurious documents claiming to be of the first century. From the list of classical names we notice the omission of the Greek "Andrew," and from the passages mentioning Christianity the brief references to the Christians in Epictetus and M. Antoninus.

The Authorship of the Fourth Gospel and other Critical Essays. Selected from the Published Papers of the late Ezra Abbot. (Boston: Geo. H. Ellis.) By the death of Ezra Abbot, of Harvard, in 1884, the world lost a ripe Biblical scholar, and a textual critic of acknowledged accuracy, ability, and fairness. The present volume of Critical Essays, edited by his successor in the Bussey professorship of New Testament criticism and interpretation at Harvard, Dr. J. H. Thayer, shows him also to have been a man of extensive learning, and a keen, though always courteous, controversialist. The first paper, on the authorship of the Fourth Gospel, deals mainly with the external evidence, and more especially with one branch of that, namely the use of the Gospel by Justin Martyr. On this point the paper may be considered complete. The question, indeed, is now scarcely an open one. That Justin was acquainted with the Fourth Gospel is at present almost universally acknowledged; but this

he might have been without acknowledging it as an apostolic work. Dr. Abbot, however, contends that it was included by Justin in his "Memoirs of the Apostles"; and his arguments on this behalf, and his replies to the objections of the author of *Supernatural Religion* and other hostile critics, are certainly of great weight, if not, as many will think, conclusive. But a yet more important paper, and one bearing on a question which is perhaps to a greater extent still *sub lite*, is that on the reading, "only begotten God," in John i. 18. It seems strange indeed that so manifest an Arian gloss should have found defenders in our day, and not only so, but that it should have been welcomed as a bulwark of orthodoxy; but no doubt its introduction into their text by Profs. Westcott and Hort gave it a weight which it would not otherwise have possessed. Dr. Abbot subjects the whole of the evidence to an exhaustive analysis; and, having shown how utterly erroneous is the supposition, derived originally from Wetstein and taken on trust by one critic from another, that the reading *theos* is supported by a great majority of the ancient fathers, both Greek and Latin, arrives at the conclusion that both the external and internal evidence, when fairly stated and weighed, is decidedly in favour of the reading *uios*. There are also learned critical discussions of other well-known disputed texts—"The church of God" in Acts xx. 28; "our great God and Saviour," or "the great God and our Saviour" (Tit. ii. 13); and a particularly full and able one on Romans ix. 5, in which the writer contends strongly for the interpretation which makes the concluding words a doxology. It is a curious misdirection of the *odium theologicum*, it may be noticed, to denounce this interpretation as a Socinian gloss, as the late Dean Burges did; the fact being that it was expressly rejected by Socinus. These essays, of which we have only mentioned some of the more important, have all been published before, but many of them in periodicals difficult of access. It is a good thing to have them brought together in a form in which, it may be hoped, they will have some permanence. The book is a boon to Biblical scholarship.

Of the Imitation of Christ. By Thomas à Kempis. A Metrical Version. By Henry Carrington. (Kegan Paul, Trench & Co.) The appearance of a Metrical Version of the *Imitation of Christ*, following so soon after the edition of the book "in Rhythmic Sentences," which we have quite lately reviewed, is a significant fact. It shows that the book is being widely studied and used. And the authors of these two volumes will not have spent their labour in vain if they help to extend the influence of the book, fitted as it is (more than is usually recognised) for high and low, for men of culture and for the imperfectly educated alike. But the task which Mr. Carrington has set before himself is a difficult one. All translation, indeed, whether from one language into another, or from one style into another, requires special gifts. For the version to be really good, there must be a combination of exact accuracy, command of language, taste, and skill. But the task here has difficulties of its own. The subject is one requiring the utmost reverential care. And in the *Imitation* passages from Holy Scripture are continually embedded, which should, so far as possible, be retained in their exact form. And further, there is in the original work a peculiar rhythmic style, so that in several MSS. (as noticed in the ACADEMY of June 15), the name "Musica Ecclesiastica" was attached to the book. And this simpler rhythm is missed by the reader when the work is presented in a more systematically rhythmic form. How conscientiously Mr. Carrington endeavours to adhere to the original words

may be seen by a single instance. It is taken from the opening of the second Book. The original passage, according to the prose translation published by Messrs. Rivingtons in 1864, is as follows:

"'The Kingdom of God is within you,' saith the Lord. Turn thee with thy whole heart unto the Lord, and forsake this wretched world; and thy soul shall find rest. Learn to despise outward things and to give thyself to things inward; and thou shalt perceive the Kingdom of God to be come in thee.

"'For the Kingdom of God is peace and joy in the Holy Ghost,' which is not given to the unholly.

"Christ will come unto thee, and show thee His own consolation, if thou prepare for Him a worthy mansion within thee."

In Mr. Carrington's version the passage is given thus:

"'God's Kingdom is within you,' saith the Word, Turn wholly heart and soul unto the Lord, And to this wretched world no longer cling; This peace and comfort to thy soul shall bring. All outward things contemn, the inward prize, Then shall God's Kingdom in thine heart arise. For peace, joy, comfort in the Holy Ghost, These constitute God's Kingdom, which is lost And forfeited by sinners. Christ will come And deign within thy heart to make His home, And all His consolation show, if there A fitting habitation thou prepare."

Where deviations do occur, this seems to us to be mainly owing to the exigencies of verse, and, still more, of rhyme. And it is owing to the same cause that, in some cases, the vigour of the original is not quite reproduced. We can well imagine the sense of pleasure and refreshment with which the author would turn from time to time from ministerial work to the task of re-casting the words of Thomas à Kempis into rhythmical form. And many, we think, will find a pleasant and profitable occupation in taking the original work, whether in the Latin or in one of the English editions, and comparing it with the rendering into verse which Mr. Carrington has produced. They will often meet in this work with short pointed passages which will imprint themselves on the memory from their rhythmical form, and so recall in their daily life the words of the original to their minds. The volume is beautifully printed.

The Church of Scotland in the Thirteenth Century: the Life and Times of David de Bernham, of St. Andrews (Bishop), A.D. 1239 to 1253, with a List of Churches dedicated by him, with Dates. By William Lockhart. (Blackwood.) The title of this book is very attractive. A picture at once graphic and accurate of the ecclesiastical life of Scotland in the thirteenth century would be very welcome. But Mr. Lockhart's work does not answer this description, and is, in truth, thoroughly unsatisfactory and disappointing. It surely adds nothing to the vividness of our conception of the thirteenth century, though it helps to elongate the attenuated matter which the author has in hand, to be told that in the thirteenth century

"the great battles of Bannockburn and Flodden Field had not been fought. Dante, Wickliffe, Luther, Knox, Shakespeare, Galileo, Newton, Scott, Burns, and other illustrious individuals, were only to be names of the future; whilst as regards the physical sciences, and the applications of steam, magnetism"—

but why should we occupy space with a picture of what the thirteenth century was not? Of similar strain is a passage from a sermon of Venerable Bede to illustrate the kind of sermons preached in the thirteenth century! We have a summary sketch of the life of "Dominic, or St. Dominic, as he is sometimes called," as well as of "Francis, the founder of

the Franciscan Order," who "became religious almost to insanity." We are also given information about "Albertus Magnus, or Albert the Great, as he is called," and various extracts are made from Mosheim. The only valuable pages of the book are simply transcribed bodily from the Pitsligo Press edition of De Bernham's *Pontificale*. Mr. Lockhart has written a book that affords in almost every page where he is original rich material for mockery. With what delight Dr. Maitland, the Lambeth Librarian, would have pounced upon this prey! But the world is now too busy to allow us to roll this deliberately like a sweet morsel under our tongue. We cannot in these days prolong our amusement, but must gulp it all down at once.

Our Inheritance: an Account of the Eucharistic Service in the First Three Centuries. By S. Baring Gould. (Skeffington.) This volume, though not without many meritorious features, will suffer the fate that commonly belongs to the attempt to occupy the middle space between the scientific and the popular. Mr. Baring Gould very modestly professes to aim at producing only a popular account (so far as any treatment of the subject can be popular) of the early forms of the Christian Liturgy; but there are several parts of the treatise that may be read with interest and advantage by those who have made a more particular study of the liturgical remains of Christian antiquity. In this country more especially few of our liturgical students have examined the relations between what we know of the Jewish temple and synagogue services and the forms of early Christian worship. Mr. Baring Gould will have done good service if he calls the attention of English scholars to the need of a more thorough investigation of this relationship. Mr. Baring Gould has been obviously "bitten," as other capable men before him have been, by "Hebrew parallelism," and cannot restrain himself from seeing "parallelism" as a substantial factor in the structural arrangement and literary style of the ancient liturgies. The acknowledged characteristic of Hebrew poetry may indeed have well had its influence upon the rhythmic beat of the elevated prose of the Hebrew liturgies, and also upon the early Christian services, if derived from the former; but Mr. Baring Gould will only bring his theory into contempt by such extravagancies as are propounded in chapter vi. Thus, it would seem, according to Mr. Baring Gould, that the events in the life of Jesus took place in a certain order in accordance with the principle of an "introverted parallelism." Though it would amuse our readers, it would occupy more space than it deserves to exhibit here the scheme by which Mr. Baring Gould attempts to make good his position. Unhappily, such a treatment of the subject cannot fail to throw suspicion upon the author's views on other matters. Has the preparation of twelve volumes of the *Lives of the Saints* unsettled Mr. Baring Gould's judgment and rendered him incapable of estimating evidence?

NOTES AND NEWS.

MR. WILKIE COLLINS's health, though still precarious, is slowly improving. The stroke of paralysis which he suffered on Sunday last was not in itself dangerous; but his general health had for some time been bad, and his present condition is seriously complicated by several weaknesses. Nevertheless his doctor, Mr. Beard, seems not without hope of his complete recovery; and since his attack some of his friends, Mr. Holman Hunt and Mr. Hall Caine among others, have found him, notwithstanding

standing relapses, in complete possession of his best powers. His new story, "Blind Love," lately begun in the *Illustrated London News*, and written within the last half year, shows all his old mastery of the art of exciting interest.

SIR W. W. HUNTER has undertaken to edit for the Clarendon Press a series of little monographs on Indian history, which are intended to occupy a position intermediate between personal biographies and formal chronicles of events. The general idea is that each volume should describe some important epoch in Indian history, treated from the point of view of the statesman who most impressed his individuality upon the period. For example, the rise and culmination of the Mughal Empire will be shown under Akbar; its decline and fall under Aurangzeb. The volume upon Dupleix will tell the story of the struggle between the English and the French for ascendancy; that on Mountstuart Elphinstone will describe the settlement of Western India after the overthrow of the Mahratta confederation; that on Dalhousie the final consolidation of the Company's rule. It is hoped that some of the volumes will be ready for publication by the beginning of next year.

MESSRS. SAMPSON Low will publish next week *Englishmen in the French Revolution*, by Mr. J. G. Alger, which is based upon much personal research among unpublished documents both at the Record Office and in Paris. Besides incorporating two articles that originally appeared in the *Edinburgh Review*, dealing with the early days of the Revolution and the Terror, chapters are added about the prisoners of war, the opening of Paris by the peace of Amiens, and the subsequent imprisonment of visitors in France by Napoleon. Attention has been given not only to spectators, deputations, and victims, but also to those writers who sympathised with the downfall of the *ancien régime*.

MR. JOHN S. FARMER, author of "Americanisms—Old and New," is now engaged upon a slang dictionary, which, both by its comprehensiveness and by its historical treatment, is intended to supersede all previous undertakings. It is described as a dictionary of the heterodox speech of all classes of society, from the publication of Harman's *Caveat*; or, Waringen for Common Cursetsor (1566) down to the present time. It will include the jargon of sport; the cant, patter, and flash phrases of the criminal and disreputable classes; and also the un-written colloquialisms of society; the arts, industries, and professions. The method of treatment will be historical, giving first the etymology, and then illustrative quotations in chronological order, together with synonyms and foreign equivalents. The whole will form three volumes, handsomely printed on foolscap quarto; and it will be issued, in a limited edition of 500 copies, to subscribers only, who should address themselves to Mr. Farmer, 6 Arthur Street, London Bridge.

PREVIOUS to his departure for a tour in Australia, Prof. Wallace, of Edinburgh University, prepared a new edition of his *Farm Live Stock of Great Britain*, which will shortly be published by Messrs. Oliver & Boyd. The work has been entirely recast, is double the extent of the former edition, and is illustrated by 100 phototypes by Angerer & Göschl, of Vienna, from photographs taken from life of picked specimens of the various breeds of live stock in the British Isles.

A VOLUME entitled *Blooms and Brambles: a Book of Verses*, by Mr. Edgar Fawcett, of New York, is announced by Mr. Elliot Stock for early publication.

THE popularity of *Walden* has induced the publisher to add another of Thoreau's volumes

to the "Camelot" series. *A Week on the Concord and Merrimac Rivers* will appear on July 25, with an introduction by Mr. Will H. Dircks.

MESSRS. EGLINGTON & Co. will publish early in the autumn two new novels: *A Romance of Posilipo*, by Mrs. Thos. Woollaston White; and *The Fatal Link*, by Bevis Cane.

MR. BARSTOW will have ready in a few days two short stories by Mr. W. B. Wallace, entitled "The Clue of Ariadne" and "After Gaia," which will appear in a single volume.

IN continuation of his issue of Count Tolstoi's works, Mr. Walter Scott will publish at the end of this month *Anna Karenina*, in two volumes.

MAXWELL GRAY, author of "The Silence of Dean Maitland," has written a short story of Alpine adventure for Cassell's *Saturday Journal*, which will appear in the number published on July 17 under the title of "The Mysterious Guide."

MR. MACKENZIE BELL has written for the American *Magazine of Poetry* a popular article on Mr. Theodore Watts, to be prefixed to one of the amplest selections from his poems which has yet appeared.

THE Sun has this month passed into new hands, and will henceforth be issued by Mr. Alexander Gardner, of London and Paisley. With the commencement of a new volume in October, special features will be introduced; and at the same time will appear the opening chapters of Dr. George Macdonald's new story, which will be continued throughout the year, simultaneously with another serial by Miss E. M. Marsh, entitled "Her Golden Crown."

THE article, entitled "Some Economic Aspects of the Eight Hours' Movement," in the *Westminster Review* for this month, is by Mr. H. de B. Gibbons (of Wadham College, Oxford), who is at present engaged on a sketch of the Growth of English Industry for the *Co-operative Annual*.

THE Shah has honoured Mr. C. E. Wilson, sub-librarian at the Royal Academy of Arts, and lately University Teacher of Persian at Cambridge, by accepting a Persian poem composed by Mr. Wilson, which is printed in another column of the ACADEMY. The Grand Vazir, in a letter of acknowledgment, has informed Mr. Wilson that the Shah was pleased to express a high opinion of the merits of the poem.

MR. CHARLES EDWIN VAUGHAN, of Balliol College, Oxford—a nephew of Dean Vaughan—has been elected to the chair of English language and literature at the University College of South Wales, which is vacant by the appointment of Prof. Ker to succeed Mr. Henry Morley at University College, London.

THE death is announced of Mr. Franz Thimm, the well-known foreign bookseller of Brook Street, New Bond Street. Mr. Thimm was himself both an author and bibliographer. It is understood that he has left in MS. a continuation of his *Shakespeariana from 1564 to 1871*, and also large materials for a bibliography of Goethe. Mr. Thimm died on July 6, in the seventieth year of his age.

THE library of the late Mr. John Eglington Bailey, F.S.A., of Manchester, which realised over £2600, gave an opportunity for creditable displays of public spirit. Mr. Henry Boddington purchased the extensive collection of books on English shorthand, and has presented it to the Manchester Free Library. Messrs. Taylor, Garnett & Co., the proprietors of the *Manchester Guardian*, bought the splendid "Thomas Fuller collection" as a gift to the same institution; and various MSS. were obtained for presentation to the Chetham Library.

In the article on "Marlborough" in the *Encyclopaedia Britannica* it is said:

"For a year or two after the Restoration, John Churchill went to St. Paul's School, and there is a tradition that during this period he showed the bent of his taste by reading and re-reading Vegetius *De Re Militari*."

As a matter of fact, we believe that no actual proof has hitherto been produced even for the first of these statements. Mr. Gardiner, however, the chronicler of the school, was recently fortunate enough to discover contemporary evidence for it, as well as of a tradition not quite identical with the other. Among a collection of papers that have descended through private hands from Postlethwayte, high master from 1697 to 1713, he found a series of Latin speeches delivered by the captains of the school at the Apposition. In the speech for 1702 occurs the following passage:

"Hic Marburius ab ipso Caesare Gallos domare et a Gallorum injurias vicinas gentes tueri didicit."

MR. ROBERT BUCHANAN has issued in pamphlet form (*George Redway*) a letter addressed to the Home Secretary "concerning the proposed suppression of literature." By this he means the recent condemnation of Mr. Henry Vizetelly for publishing translations of certain novels of M. Zola. Putting aside the general issue—which involves some considerations that Mr. Buchanan seems to ignore—we gladly endorse Mr. Buchanan's generous tribute to the long list of services Mr. Vizetelly has rendered to literature in the past, as author, editor, journalist, artist, and—we do not shrink from adding—publisher.

THE new volume of the "Lotos Series" (*Trübner*) is entitled *Essays on Men and Books*: selected from the Earlier Writings of Lord Macaulay, with Critical Introduction and Notes by Dr. Alexander H. Japp. We cannot praise either the selection or the notes. The present volume, which is to be followed by a second, contains the essays on Clive, Milton, the first only of the two on Chatham and Byron; the second will give those on Warren Hastings, Bunyan, and Barère. Such a selection stands self-condemned, alike for what it joins together, for what it separates, for what it includes, and for what it omits. The notes are (fortunately) very few and very short; but space has been found for the portentous statement that Macaulay is wrong in describing Fort William as "lower down" the Hoogley than Chandernagore; while Macaulay's manifest mistake in saying that "Clive had advanced to Cossimbazar" before the battle of Plassey is left uncorrected. Dr. Japp has further thought fit to omit certain passages in the essay on Milton, defending himself in the following remarkable sentence:

"We justify ourselves on such grounds for a few deletions: without which it strikes us that the Essay actually has more unity and completeness."

ON Monday last, July 8, a question was asked in the House of Commons concerning the exclusion of novelists (other than historical) from the benefits of the Civil List Pension Fund, in continuation of a correspondence on the subject conducted by the Incorporated Society of Authors, which was referred to in the ACADEMY of last week. In his reply, Mr. W. H. Smith quoted from the statute under which this fund is administered (1 Vict. c. 2, § 6):

"That the pensions which may hereafter be charged upon the Civil List revenues shall be granted to such persons only as have just claims on the royal beneficence, or who, by their personal service to the crown, by the performance of duties to the public, or by their useful discoveries in science and attainments in literature and the arts, have merited the gracious consideration of

their sovereign and the gratitude of their country."

Mr. Smith further stated that the "regulations" referred to would be more properly described as "notes of practice," made many years ago by private secretaries for the guidance of the minister responsible. He declined to make them public; but he summarised their purport as follows:

"In considering the claims of necessitous persons for pensions within the comparatively small amount at the disposal of the First Lord, regard is had to the nature of the services to the Sovereign and the country which constitute the ground on which the claim is based; and in respect to literature it has been held that those departments of study and research which add to the stock of knowledge, but which are frequently unrewarding to the writers, constitute a stronger claim on the bounty of the State than the authors of novels possess, who, while they contribute largely and most usefully to the recreation of the public, are believed, as a rule, to obtain a considerable pecuniary return for those labours if their works possess merit."

ORIGINAL VERSE.

H.I.M.

The Shah Nasiru 'd-Din Shah Kajar, R.G.

ای شهنشه ذاfer الدین آنکه چرخ آسمان
با کمال تو ندیده شاهی اند در دور خود
سر بسر زائل شد از دنیا شب تاریک ظلم
تا سر از افق دل شاه آفتاب داد زد
مُلُك معمور و رعیت مطمئن از داد و عدل
جز ثناگوئی درین حالت مَلِك کی بشنويد
عالَم است از نور الطافت منور سر بسر
بُوی مهرت این گلستانرا معطر می کند
گر ناید مهر ازینسان پادشاه مهریان
بیم دارم گیر از دین خود آسان نگزد
از یهود و گیر و ترسا هر کسی در سایه اش
چون بسر در سایه والد براحت می زید
چون بزم آید پر از شادی بگردد روزگار
رونق از چرخ سوم ناهیدرا پائین کشد
چون برون آید بقصد جنگ شاه شیزدل
شیر گردون در دهان ماهی از هولش رود
دشمن تو نخت گیرا طعمه شمشیر باد
ملکت از ملک سکندر در جهان اوسع شود
این چه گستاخیست کز شاه جهان حری زنم
بی نیاز از خفه موری سلیمان می بود
لیک چون بلبل گلی در باغ بیند انچنین
لا جرم در خورد حال خوبشتن بانگی زند
تا جهان باشد خدایا شاهرا توفیق ده
ملک و مالش دائمًا محفوظ دار از چشم بد

CHARLES EDWARD WILSON, B.A.,

Royal Academy of Arts,
Piccadilly.

July, 1889.

MAGAZINES AND REVIEWS.

THE *Archaeological Review* for July, which concludes the third volume, is a double number, consisting of no less than 138 pages; but this amount is obtained not by increasing the number of articles, but by augmenting their length. Mr. Cecil Smith, of the British Museum, continues the series entitled "Recent Archaeological Research," dealing with ancient Greece. Though he starts from Winckelmann, he treats the subject not so much as a chapter in the development of fine art, as supplying the materials for reconstructing the prehistoric contact of nations. In his view, the excavations of Schliemann have started a new era by revealing the Asiatic origin of the earliest Greek civilisation. In the list of books prefixed to the article it is noticeable that not one is by an English author, though Mr. Smith fully recognises the work of Prof. Ramsay, Mr. Petrie, and other English explorers. Of the other papers it is not easy to give a brief summary. Mr. O. E. Pell, who has before written on measures of land in *Domesday*, here seeks, with an elaborate array of tables, to bring under a single scheme all the standards of weight in ancient and modern times. Mr. G. L. Gomme concludes his essay on "Totemism in Britain," arguing that the greater part of the folklore associated with animals and plants is probably to be referred to the pre-Aryan inhabitants of the island. Mr. R. Brown, jun., summarises arguments that will be familiar to readers of the ACADEMY in favour of his theory that the Etruscan numerals are explicable from other "Turanian" languages, though he modestly disclaims all pretension to have solved the Etruscan problem. Finally, the fullness of the index deserves a word of praise.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- APPERT, G. et H. KINOSHITA. Ancien Japon. Paris: Maisonneuve. 15 fr.
GOSET, Alph. Les coupoles d'orient et d'occident. Liv. 1. Paris: A. Lévy. 20 fr.
JANLET, Victor. Protection des œuvres de la pensée. T. 2. Créations littéraires: cession; contrefaçon; droits des étrangers. Paris: Marescq. 10 fr.
JEANLET, A. Les origines de la poésie lyrique en France au moyen âge. Paris: Hachette. 10 fr.
KAWCZYNSKI, Max. Essai comparatif sur l'origine et l'histoire des rythmes. Paris: Bouillon. 5 fr.
MENDES, Catulle. Mephistophelia: roman contemporain. Paris: Dentu. 3 fr. 50 c.
MEYER, A. B. Lung-Ch'üan-Yao od. sites Seladon-Porzellan. Berlin: Friedländer. 12 M.
MUELLEW, W. Zur Mythologie der griechischen u. deutschen Heldenage. Heilbronn: Henninger. 3 M.
RAVASSON-MOLLIEN, Ch. Les manuscrits de Léonard de Vinci. 4^e Vol. Paris: Quantin. 150 fr.
RICHTER, P. E. Literatur der Landes- u. Volkskunde d. König. Sachsen. Dresden: Huhle. 5 M.
SCHIERBERG, G. A. B. Der Arladsnefaden f. das Labyrint der Edda, od. die Edda e. Tochter d. Teutoburger Waldes. Frankfurt-a.-M.: Reitz. 2 M. 50 Pf.

THEOLOGY.

- ALKER, E. Die Chronologie der Bücher der Könige u. Palapomenon im Einklang m. der Chronologie der Ägypter, Assyrier, Babylonier, Phönizier, Meder u. Lyder. Leobschütz: Schnurpell. 3 M.

HISTORY, ETC.

- CUVILLIER-FLEURY. Portraits politiques et révolutionnaires. Paris: Calmann Lévy. 7 fr.
FARE, C. A. Lettres d'un jeune officier à sa mère, 1808-1814. Paris: Delagrave. 6 fr.
GIRARD, P. L'éducation athénienne au 5^e et au 4^e siècle, avant Jesus-Christ. Paris: Hachette. 18 fr.
LEGRAIN, E. Collection de documents concernant l'histoire politique et littéraire de la Grèce médiévale et moderne. T. 1. Paris: Maisonneuve. 20 fr.
PETIT, J. A. Le Second Empire. Paris: Palmé. 6 fr.
STERLAU, E. Leben u. Werke d. Mönches Bernold v. St. Blasien. Leipzig: Fock. 2 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BLUNTSCHLI, F., G. LASIUS u. G. LUNGE. Die chemischen Laboratorien d. Eidgenössischen Polytechnikums in Zürich. Zürich: Füssli. 10 M.

- HERAEL, J. Organes reproducteurs et formation d'lœuf chez les phanérogame. Paris: Steinheil 6 fr.

KREDEL, W. Untersuchungen üb. den Verlauf der Flutwellen in den Ozeanen. Frankfurt-a.-M.: Reitz. 2 M.
NICOLAI, W. Ist der Begriff d. Schönen bei Kant consequent entwickelt? Kiel: Lipsius. 2 M.
UPHUS, G. K. Ueb. die Einberung. Leipzig: Duncker & Humblot. 2 M. 60 Pf.
WETTERWALD, X. Blatt- u. Sprossbildung bei Euphorbien u. Cacteen. Leipzig: Engelmann. 7 M.
WIIT, J. H. Sinnen u. Denken. Halle: Pfeiffer. 5 M.

PHILOLOGY.

CATALOGUE des manuscrits orientaux de la Bibliothèque Nationale. IV. Manuscrits arabes. 2^e Fasc. Paris: Maisonneuve. 15 fr.

FREVILLE, Marcel de. Les quatre âges de l'homme traité moral de Philippe de Navarre. Paris: Firmin-Didot. 7 fr.

GODEFROY, F. Dictionnaire de l'ancienne langue française. Fasc. 57. Paris: Bonillion. 5 fr.

HOFFMANN, M. Der Codex Medicus Pl. XXXIX. N. 1 d. Vergilius. Berlin: Weidmann. 3 M.

LANGLOIS, E. Le couronnement de Louis: chanson de geste. Paris: Firmin-Didot. 15 fr.

CORRESPONDENCE.

CHAUCER'S "COMPLEINT TO HIS LADY."

Cambridge: July 9, 1889.

In my edition of *Chaucer's Minor Poems*, I printed a piece which I called "A Compleint to his Lady," and I claimed this for Chaucer.

Dr. Furnivall has made a most interesting discovery, which goes far to confirm this. It is a great pleasure to me to find that I had claimed this piece for Chaucer only last year, and already further evidence has turned up. I think this should beget confidence in my judgment.

Dr. Furnivall's discovery is that there is a second MS. copy of this poem, in MS. Phillips 9053. It has an additional stanza; and at the end of the poem is a remark which Dr. Furnivall reads as "dan Chaucer Launceire" (?) the last word being doubtful. We take the right reading to be "dan Chaucer Lautour"—i.e., *l'autour*, the author. But whether this be so or not, the fact remains that here is MS. authority for attributing the piece to Chaucer; his name is legible, at any rate.

I have already said (Pref. p. xlvi.), that the poem might be incomplete in MS. Harl. 78. Here, again, I was right. Chaucer's name is not at the end of that copy, precisely because the copy is incomplete. The poem is attributed to Chaucer by Shirley and by Stow, as I have already said. Stow's testimony is worthless, but Shirley's, as we know, is of great value.

I am sure readers will be glad to see the newly-found last stanza. Ten unknown lines by Chaucer do not turn up every day.

The spelling of the MS. is so bad that I amend it as below. The first line is No. 124.

But I my lyf and deeth to yow obeyè,
And with right buxum herte I holly preyè,
As [is] your mostè pleasure, so doth by' me;
Wel lever is me lyken yow, and deyè.

Than for to anything or thenke or seyè
That mighte offenden yow in any tymè;
And therfor, swete, rewe on my peynè smertè
And of your grace granteth me som dropè,

For elles may me lastè blis ne hopè,
Ne dwelle inwith my trouble carful herte.

The MS. readings are as follows: 124, lif; deth; obey. 125, buxum hert holy I prey. 126, omit is; youre most. 127, For wile leuer. 128, thynk; say. 129, yow myght offenden. 130, smert. 131, grauntith. 132, ellis; last no blisse. 133, withyn; careful hert.

I may note that *holly* (with long o) is our "wholly"; and that *inwith* (common in Chaucer) is required instead of "within," in order to elide the final e of *dwell-e*. Trouble is here an adjective, and means "troubled." It furnishes one of the internal evidences, being a Chaucerian form ("Clerks Tale," E. 465).

Very interesting are two curious rimes. These are "by me," "tyme," as in the "Can. Yem. Tale," G. 1204; and "drope," "hope." The latter is quite right; for the o in Mod.

E. "hope" has been lengthened, and was originally short. The A.S. *dropa*, *hopa*, formed a perfect rime; and the two words rhyme together in Gower's *Conf. Amantis*, ed. Pauli, ii. 286.

WALTER W. SKEAT.

A RUSSIAN AMBASSADOR IN ENGLAND IN THE REIGN OF GEORGE II.

London: July 2, 1889.

Being a Reader in International Law at the Imperial University of Warsaw, and at present examining the documents relating to the mission of Prince Antioch Cantemir as Russian Ambassador in England from 1732 to 1738, I have found some letters written by Prince Cantemir which I believe to be hitherto quite unknown. Two of them I venture to send for publication in the ACADEMY, with some comments taken from unprinted sources in the Record Office and the British Museum.

"Prince Antioch Cantemir," writes Lord Harrington to the English Resident at St. Petersburg, "arrived here last week in the quality of the Czarina's Resident, and a day or two ago had his first audience of his Majesty, by whom he was received in a very gracious manner."* The young prince was charged to obtain some able British officers for the reorganisation of the Russian Navy, which was falling into decay after the death of Peter the Great. Having agreed to that effect with a certain Capt. Mathews, he asked the Duke of Newcastle to procure the royal permission for Capt. Mathews to enter the service of the Russian Government.

"My Lord Duc,

"Votre Excellence sans doute sera informé que j'ai eu la gracieuse permission du Roy d'engager deux officiers de la marine au service de l'Imperatrice ma Souveraine. En consequence je suis convenu avec Mr le Capitaine Mathews qu'il irait à St. Petersbourg pour y regler en personne ses conditions. Mais comme on lui a dit qu'il ne pouvoit prendre la service étrangere sans une permission du Roy par écrit il en avait supplié My Lord Hariutong [Harrington] qui paraît sans le lui avoir obtenu.† Je supplie donc Votre Excellence d'en supplier de ma part la Reine; et je ne doute pas que Sa Majesté n'aura point de difficulté de le lui accorder. Mon homme à ordre d'attendre les ordres de Votre Excellence dont je suis avec toute l'estime imaginable,

"My Lord Duc,

"Treshumble et tresobeissant serviteur,
"A. P. CANTEMIR.

"Londres, 1735,
"le 17. de May, 1735."

(Brit. M. Add. MS. No. 32,787, f. 276.)

About this time the English ambassador at Constantinople, Lord Rinnoull, was intriguing against the Russian and Dutch courts, and was frequenting the company of the French minister.

"I am extremely sorry," writes the Duke of Newcastle [Holles] to Lord Kinnoul, "to be obliged to acquaint you that His Majesty has very lately received fresh complaints from the Imperial Russian and Dutch Ministers, who all agree, that your whole conduct shews a manifest Partiality, in favor of France, and that the Consequences of it must at last be very hurtfull to the interests of the Imperial and Russian Courts."‡

For these instructions Prince A. Cantemir expressed his gratitude in the following letter:

"My Lord Duc,

"Je manquerois à mon devoir si je ne remerciois très humblement Votre Excellence dell'honneur qu'elle me fit bien par sa lettre et par la communication de l'ordre du Roy envoyé à My Lord

* Whitehall, April 7, 1732.

† George II. and Lord Harrington had departed for Hanover some days before.

‡ P. R. O. Foreign, Turkey, vol. xxviii.

Rinoul.* J'ai expédié celui-ci à ma Cour. La quelle sans doute y trouvera une nouvelle preuve de la sincere amitié du Roy envers l'Imperatrice ma Souveraine. J'ose même assurer Votre Excellence d'avance,† que Sa Majesté Imperiale en . . . au Roy sa reconnoissance, et sera toujours prête à rendre des pareilles vos offices à Sa Majesté Brit. Je suis avec toute l'estime et considération imaginable,

"My Lord Duc,

"Londres, 1735,

"le 18. de May.

"de Votre Excellence,

"treshumble et trèsobeissant serviteur,
"A. P. CANTEMIR."

(Public Record Office, Foreign, Russia, No. 27.)

These letters, short as they are, throw some light on the diplomatic relations between England and Russia in the first half of the eighteenth century.

B. ALEXANDRENKO.

SOME OBSCURE WORDS IN MIDDLE ENGLISH.

London: June 22, 1889.

In the romance of *Alexander and Dindimus* the word *jaudewin* (or *jandewin*) occurs as a contemptuous epithet applied to Jupiter in a passage in which the heathen gods are held up to ridicule. The same word is found (spelt *jaudewyne*) in a quotation given in Halliwell's dictionary, where it is applied, with other terms of abuse, to a Lollard. The word has not, so far as I know, hitherto been explained; Mätzner marks it as of unknown origin. I would point out that Littré gives *Jean des vignes* ("John of the vineyards") as meaning a bumpkin, a simpleton.

Gower, in the *Confessio Amantis*, vol. i., 230, has a good deal to say about "a craft which is cleped is *facerre*." Mätzner explains this, with obvious correctness, as the art of dissimulation, but throws no light on the etymology. I think *facerre* is clearly *faire croire*, "make believe." Gower himself says, "And thus facerre maketh believe."

The glossary to the *Morte Arthure* (E.E.T.S.) contains a supposed word *eyne*, explained as a narrow passage, with an etymological suggestion (A.S. *engu*) which is phonetically impossible. The fact is that *eynis* is an editorial misreading for *eynis*, and the word is simply "eaves"—here used in its well-known sense, "edge of a wood." The *n* and the *u* in early English MSS. are often quite undistinguishable. Another instance of their confusion is the word *nest*, which occurs several times in the *Cursor Mundi*. It should be *evest*, the Anglo-Saxon *cefest*, malice.

In the glossary to the *Alliterative Poems*, edited by Dr. Morris, the word *lysoun* is explained as "trace," but no derivation is given. The passage says that the men of Sodom, struck blind by divine judgment, could find no *lysoun* of Lot's dwelling. I feel doubtful about the etymology, but would suggest the O.F. *luision*, "shining," and render the word as "glimpse."

The word *cury*, cookery (as in the title of the well-known book "The Form of Cury"), is wrongly assigned by Mätzner to the Latin *cara*. In one of the translations of Higden the word appears as *keweri*, which is obviously from the Old French *queux-x*, cook. I have failed to find *queuerie* in Old French, but it probably existed. The word was apparently supposed by English writers to be derived from *cara*, as "cure" occurs in the *Liber Curae Cocorum* with the same sense.

In Stratmann's dictionary the words *lac* from the O.E. *lac* (neuter), a gift, offering, and *laik* from the O.N. *leikr* (masc.), play, sport, are treated as identical, though from the examples

* In this place the letter is very much damaged.

† Damaged.

referred to it appears that the two remained distinct in sense. Similarly the (originally) strong verb *luiken* (rarely *laken*), to play, is treated as identical with the weak *laken*, to offer, sacrifice, which is derived from *läc*. I should be glad of further light on the mutual relations of these words. At present the view which appears to me the most probable is that they are all derived from the root *lik* (as in the verb to like), which, I am inclined to think, must in Original Teutonic have had the two allied senses "to resemble" and "to please." On this view the etymological notion in O.E. *lūcan*, to play, O.N. *leikr*, sport, Gothic *laiks*, a dance, O.H.G. *leih*, music, would be that of taking pleasure (not of "leaping," as often supposed), while *läc*, a gift, would mean "that which gives pleasure, propitiates." In O.E. the masc. *läc*, the formal equivalent of O.N. *leikr*, seems to be represented only by the suffix *-läc*, the modern *-lock* in *wedlock*. I do not think that the sense of this suffix is derived from the sense "play" (and certainly not from that of "offering"), but that it has reference to the root in the sense of "resemblance," as in the adjective *like* and the noun *läc*, body. The suffix *-ledge* in *knowledge* (M.E. *cnewelēche*) is not formally identical with *-lock* and O.N. *-leikr*, but with the O.N. *-leikr* (the O.E. equivalent of which would be *-läva*), and, perhaps, with the M.E. substantive *läche*, appearance, pretence, which is plainly related in sense to the adjective *like*. It may be remarked that the O.E. *läc*, medicine, which Bosworth treats as identical with *läc*, "offering," and with the suffix *-läc*, is from a different root. The phonology of this word is obscure, as the vowel would normally be *ā*. Perhaps the *ā* may be due to the confusion with *läc*, offering, or to the influence of the verb *läcian*.

HENRY BRADLEY.

THE TRIPARTITE LIFE OF ST. PATRICK.

Oxford: July 4, 1889.

With reference to the discussion recently carried on in the ACADEMY respecting the Rolls' edition of the Tripartite Life of St. Patrick, I have lately taken occasion to consult the Bodleian MS., Rawl. B. 512. One result has been to find that, in my rash reliance on the published text, I aggravated the shortcomings of the transcriber. The following shows the extent to which I have unwittingly done him injustice:

TRIPARTITE LIFE, ROLLS'
EDITION. RAWL. B. 512.

P. 64, l. 13, habentur et haec	Fol. 8b, herent hautem*
66, l. 2, fide baptismo	„ suscepit „ fidem „ baptisma
114, l. 5, sech (seven)	13d, ui. (eē, tix)
122, ll. 11, 12, hoc enim non	14c, hoc enim nomen
148, ll. 24-5, dōcum .ui. episcopōrum	17d, dō (ei), cum uii. episcopis
172, l. 13, operatur ipse. Estenim, etc.	20b, operatur. Ipse est enim, etc.
172, l. 23, probat	„ probet
212, l. 21, sic quod verbum	25b, Sieque verbum

Having got so far, I had the curiosity to turn back and collate the print with the opening folio of the MS. Life. The subjoined lists will be of comfort to students who cannot have the

* MS. form is *hrt*, with second down-stroke of *r* prolonged in a curve over *t*, and the straight horizontal line = *n* placed overhead.

originals always at hand. To simplify them, I discriminate the Irish and Latin:

TRIPARTITE LIFE, ROLLS'
EDITION. RAWL. B. 512.

(a)	
P. 2, note 1, Pálraicc	Fol. 5a, Padraic
„ 1, 7, fatarlicce	„ fatarlicci
„ 1, 8, fhiadnaissi	„ fhiadnaissi
4, 1, 17, füsechu	5b, füsechaib
6, 1, 22, nangento	5c, nangenti
„ 1, 26, lasraib	„ lasraib
„ 1, 29, in[s] orchraig	5d, roin[s] orchraig
(b)	
P. 2, l. 2, sedebat	Fol. 5a, sed: [b]at
4, l. 6, tempore	„ tempor[e]
„ l. 10, ab	5b, ap
„ l. 12, Nehemiah	„ et N: [he]miam
„ l. 13, Zorababel	„ Zorababel
„ l. 25, ubi	„ uibe
„ l. 27, peccato	„ peccato
„ l. 30, intelligentiam	„ intellegentiam
„ l. 31, peccati	„ peccati
6, l. 4, peccato	5c, peccato
„ l. 9, dixit	„ dicit
8, l. 10, husco	5d, de aqua } on margin
„ l. 18, Lavit	„ de ceco }
„ l. 19, litri	„ de litera }

Having occasion to quote a page of extracts from Tigernach, the editor says severely: "These extracts are taken, not from O'Connor's inaccurate edition, but from Rawl. B. 488, a MS. . . . which is now in the Bodleian library" (p. cxviii.). I had the MS. under my hand yesterday, and it struck me it would be of interest to put the matter to the test.

TRIPARTITE LIFE, ROLLS'
EDITION. RAWL. B. 488.

(a)	
P. 572, l. 11, badbraidh	Fol. 6d, badraidhi
„ 19, iport	„ iport
„ 1, 13, Atilill	„ idon, Aillill
„ 17, mac	„ u(= coic) mac
„ 1, 18, in dub	„ ni dub *
(b)	
P. 572, note, Constantini	Fol. 6c, Constantinus
„ 1, 6, effectus	„ effectus
„ 19, in Hiber-	6d, an Iberniam
niam	
„ 20, ossuum	„ os[sum]
„ 20, Andria	„ Andria
„ 21, Constanti-	„ Constantinobi-
nopolitanis	Istanis
„ 1, 25, archiepis-	7a, arcipiscopus.
copus	

The foregoing comes not inopportune just now to offer fresh proof at first hand of the futility of striving to set up a dictatorship in the domain of Celtic philology.

B. MACCARTHY.

SCIENCE.

Scripture Natural History: the Animals mentioned in the Bible. By Henry Chichester Hart. With many Illustrations. (Religious Tract Society.)

THIS is an excellent little work. It forms one of the interesting series of the society's "By-paths of Bible Knowledge," and is a suitable companion of the numerous other manuals of the same series written by competent scholars whose names are a sufficient guarantee for their high value.

Mr. Chichester Hart is the author of "A Naturalist's Journey to Sinai, Petra, and South Palestine," published in the *Quarterly Statement of the Palestine Exploration Fund*

* The reading *ni* is quite plain. Two similar examples are found in *aniberniam*, next line but one (l. 30 of column); *in* occurs in *Constantino[poli]* (l. 29).

(October, 1885), itself a useful contribution to our knowledge of the natural history of those countries. Having had the advantage of a lengthened tour in Bible lands and with a familiarity with the works of other writers on Scriptural natural history, Mr. Hart has been able to give a succinct account of the various animals mentioned in the Bible.

The work consists of 225 pages. The different animals are treated in alphabetical order without any reference to their position in the animal kingdom; then follows a classified list of animals arranged in their scientific order, another list of Scripture references, and an index.

There are a few points in the book where, I think, it would be desirable either to correct or modify certain statements, and to this task I will confine myself. On the well-known passages (Prov. vi. 8; xxx. 25) about the ant said to lay up food in the summer for winter's sustenance, Mr. Hart remarks, "Such is, at least, the obvious implication contained in the text" (p. 15). The late Mr. Moggridge has clearly shown that some species of ants do lay up summer stores for winter use; at the same time there is nothing to prove that such storing-up properties are intended in the texts alluded to. It is not so much the foresight of the ant as its industry that is commended. Several commentators have failed to see this "obvious implication." On p. 18 we must ask, if it is "safe to conclude that Tarshish was the old name of Ceylon or some part of it," how can it be "possible for it to have been an intermediate trading-place which drew its supplies from India"? Surely, the dog-headed baboon, sacred to Thoth and common on the Egyptian monuments, is the *Cynocephalus hamadryas*, Lin., and not the *Gelada Ruppellii* (p. 19). The *akhashterānī* of Esther viii. 14 is not rendered "swift-steeds" in the Revised Version, but "used in the king's service"—i.e., "royal," probably from an old Persian word (p. 47). With regard to the camel being unknown to the early Egyptians because it is nowhere figured on the monuments, Mr. Hart follows Victor Heyn, who says that the camel was first introduced into Africa as late as the third century of the Christian era. It is not safe to speak positively on a subject where we have only negative evidence to deal with. Although no figure of the camel is known to occur on the monuments, there is at least one Egyptian word, *Kamāar* (*r* = *l*), which most probably does denote this animal. Mr. Le Page Renouf has kindly given me all the extracts supposed to refer to the camel in Egyptian texts, from which I think it probable that this beast of burden was known to the old Egyptians; and this is in accord with the Biblical statements (see Gen. xii. 16; xxxvii. 25). Be this, however, as it may, is it not too much to say that the remarkable fact that the camel was not introduced into Africa until the third century of the Christian era is proved by the evidence we possess? (p. 51).*

* Since the above was written I have discovered an interesting passage in Strabo (*Geogr.* xvii. § 45, ed. Kramer) which clearly shows that the camel was known to the Egyptians and employed by them as a beast of burden in the time of Ptolemy Philadelphus (born 309 B.C.), and doubtless long before his days. This King of Egypt opened a high road from Myos Hormus on the Red Sea,

Instead of *Bos bubalus* for the Indian "buffalo," I would suggest *Bubalus buffulus*, modern zoologists maintaining a generic distinction between *Bos* (ox) and *Bubalus* (buffalo) (p. 55). I think there can be no doubt that the *rīr Khaldāmūt* of Job vi. 6, notwithstanding the Jewish writers and the Targum, denotes not "the white of an egg," but the "juice of purslain"; the expression is definite, not used "merely to convey the idea of insipidity" generally, but specially that of purslain, according to an Arabic proverb, "more foolish [insipid] than purslain" (p. 62). *Habba* (p. 91) is not applied to the elephant in the Assyrian inscriptions; this error occurs also in Canon Tristram's *Nat. Hist. of the Bible* (p. 81). *Abba* is the Accadian name of the camel, and is equated with the Assyrian *gammalu* (Heb. *gāmāl*) in the inscriptions. Mr. Hart does not approve of the reading of the Revised Version in Mat. xxiii. 24: "Strain out a gnat." The idea, he says, is "that of making an effort or straining at the act of swallowing things" (p. 114); but how can one possibly get this throat-choking idea from the Greek verb *δινλίζω* "to filter"? In Psalm xlv. 8, "out of the ivory palaces," &c., palaces are interpreted as meaning "some sort of boxes or chests inlaid and veneered with ivory" (p. 92); but surely *hekāl* cannot have the meaning of "a box." The rendering of the Revised Version seems the correct one—"Out of ivory palaces stringed instruments [*minni*] have made thee glad." The *alukāh* of Prov. xxx. 15 probably denotes some vampire-like monster, such as the *ghoul* of *The Arabian Nights*; and this explanation should have been mentioned, although certainly something may be said in favour of the horse-leech (p. 133). The fable that the pelican opened its breast with its beak and "fed its young with its own blood, which seemed to derive support from the red tip of the end of the bill" (p. 177), did not originally refer to the aquatic pelican, but to the vulture; and the "life-rendering" pelican as an emblem of the Christian Church is almost always figured as a vulture or an eagle. "The sea-monsters that draw out the breast and give suck to their young" (Lam. iv. 3) refer to jackals (Heb. *tannim*, the true reading), and not to any air-breaking aquatic mammal (p. 220). The Revised Version has the correct translation.

I have noticed the following errata: "Gypoëtus" instead of "Gypætus"; "Chysoëtus" for "Chrysætus" (p. 88); "Circœtus" for "Cireætus" (p. 90); "bubælus" for "bubælus" (p. 125); "Sir E. Tennant" for "Tennant" (p. 174); "Dr. Brehn" instead of "Dr. Brehm" (p. 178); "selao" for "selav" (p. 181); "ammodytes" for "ammodytes" (p. 192); on p. 196 read "Josh. vi. 4"; and, on p. 210, read "rupes-tris" instead of "rupestris."

across the desert, to Coptos on the Nile, which continued for ages the route by which Indian and Arabian merchandise was conveyed to Alexandria. "Formerly," says Strabo, i.e., before the time of Philadelphia, "the camel-merchants [of καμηλοπόται, i.e., those who carried their goods on camels] travelled by night, directing their course by the stars, and, like sailors, carried their water with them; but now reservoirs [θύρεια] are provided and deep wells sunk," &c.

I repeat that Mr. Hart's volume is much to be commended; and I hope that it will soon reach a second edition, then the few errata can be corrected, and the suggestions I have here made be considered.

W. HOUGHTON.

CORRESPONDENCE.

THE TEUTONIC KINSHIP OF THE SCYTHIANS.

Settrington Rectory, York: July 8, 1889.

It may be admitted that the Scythian name has been applied by ancient writers to Teutonic tribes; but it by no means follows, as Mr. Karl Blind contends, that all Scythians were Teutons. Pliny (*N.H.* iv. 25 [12]) was clearly conscious that the Scythian name, *prisca illa appellatio*, was loosely used; and Orosius reckons Alans, Huns, and Goths, among the Scythian tribes.

We must not look for scientific ethnological precision in early geographers; and the true solution of the controversies as to the ethnic affinities of the Scythians seems to be that the term was used either geographically, or as an equivalent of what we should call "nomads," and included tribes some of which were Iranian, others Turkic, Mongolic, Slavic, or Teutonic. Similar fruitless discussions as to the ethnic affinities of the Pelasgi are now abandoned in favour of the generally admitted conclusion that the word was loosely used by classical writers as an equivalent of what we should call the "aborigines" or the "ancients." Similarly, "Moor" meant merely a dark man; "Indian" the natives of Brazil, Chili, Cuba, or Virginia; and the word "nigger" is now popularly applied to negroes, Parsees, Hindus, Dravidians, Papuans, and Australians.

ISAAC TAYLOR.

OBITUARY.

ARTHUR AMIAUD.

IT is with a shock of pain and surprise that I have heard of the death of M. Arthur Amiaud, which took place at Paris on May 30. M. Amiaud was a rising orientalist whose Assyriological works had already placed him in the first rank of Assyrian scholars. A pupil of Prof. Oppert, he had devoted himself, like his master, to the decipherment of the early Accado-Sumerian monuments of Telloh; and it is in great measure to his labours that we owe our present knowledge of these interesting texts. His translations of them are being published in the new series of *Records of the Past*, which I am editing for Messrs. Bagster & Sons, and I received the last instalment of them from him only a few days before his death. His introduction to the translations in the first volume of the new series is a masterpiece of sound learning and judicious insight. M. Amiaud's death was hastened by overwork. Like his illustrious fellow-countryman, François Lenormant, whose loss is still deplored by oriental archaeology, he endeavoured to compress too much into the narrow compass of a young man's life. The knowledge that has perished with him can be appreciated only by those who have worked in the same fields of research. To the study of the language and monuments of pre-Semitic Chaldea his untimely death is a severe blow.

A. H. S.

SCIENCE NOTES.

THE annual general meeting of the Marine Biological Association was held in the rooms of the Royal Society on June 26. In the absence of Prof. Huxley, the chair was taken by Sir

E. Bowman; and there were present, among others, Lord Walsingham, Prof. Flower, Prof. E. Ray Lankester, Admiral Sir Erasmus Ommanney, Mr. Gassiot, and Mr. Crisp. The report of the council shows that a most satisfactory amount of work has been done at Plymouth since the laboratory was opened at the end of June last year. Studies on various matters connected with the fishing industry are being carried on under the instructions of the council—the most important being the study of the life-history of the common sole, by Mr. Cunningham, and an investigation on the sense-organs of fishes, by Mr. Bateson, which it is expected will throw new light on the bait question. Other naturalists, among whom Mr. Weldon may be specially mentioned, have utilised the laboratory for carrying on independent biological researches, and much valuable work is being done. The director (Mr. Bourne) reports that the arrangements at the laboratory are very satisfactory, and that the arrangements for the circulation of sea-water in the aquarium have worked well during the year. A substantial increase has been made in the library, a complete set of the *Challenger* publications, presented by the Lords Commissioners of the Treasury, being the most noticeable additions to its shelves. With one exception, the officers, vice-presidents, and council are the same as last year. Mr. Crisp has been compelled by increasing pressure of work to resign the post of hon. treasurer, which he has held with so much profit to the association since its foundation. His place is taken by Mr. E. L. Beckwith, formerly a prime warden of the Fishmongers' Company; and Mr. Crisp retires to the council vice Mr. W. Caine.

In connexion with this subject, we may mention that Prof. E. Ray Lankester, the hon. secretary of the Marine Biological Association, has just republished (Churchill), in handsome quarto form, with lithographed plates, two memoirs on Rhabdopleura and Amphioxus, which originally appeared in the *Quarterly Journal of Microscopic Science*; and that the July number of the *English Illustrated Magazine* contains a popular account of the St. Andrews marine laboratory, by Mr. E. E. Prince.

THE tenth session of the "Congrès International d'Archéologie préhistorique" will be held in Paris, commencing on August 19. The meetings will take place in the Collège de France, under the presidency of Prof. A. De Quatrefages. Eight subjects are formally proposed for discussion, dealing chiefly with quaternary man. Englishmen desirous of joining the congress should send the fee of twelve francs to the treasurer, the Baron de Baye, 58, Avenue de la Grande-Armée, Paris.

PHILOLOGY NOTES.

WE quote the following from the July number of the *Babylonian and Oriental Record* (David Nutt):

"There is at last, it appears, a probability of some valuable light being thrown upon the decipherment of the Hittite hieroglyphs. The sculptured remains found by Mr. O. Puchstein at Sinjerli in Western Armenia are accompanied by bilingual inscriptions in cuneiform and hieroglyphic characters. The smaller monuments have been removed to Berlin, and casts of the larger ones have been taken; and the inscriptions are being studied by the German Assyriologists. The script of the cuneiform texts approaches that of the Cappadocian tablets discovered by Prof. Ramsay at Kaisariyeh, thus confirming the view expressed by Prof. Sayce and Mr. Boscawen that in these inscriptions we have the remains of one branch at least of the Hittite language. There are, no doubt, other places in Asia Minor where such bilingual monuments exist; and it is to be hoped that diligent search will be made for them."

THE current numbers of two German periodicals (the *Berliner Philologische Wochenschrift* and *Lehrproben und Lehrgründe*) contain notices of Prof. Sonnenschein's "Parallel Grammar" series. In the latter paper Dr. Hornemann, of Hanover, discusses the idea of parallel grammars in detail, and demands a similar series for German schools, expressing the highest approval of the methods followed in the English series. In the former Dr. F. Müller, of Salzwedel, reviewing the Latin Grammar alone, says that in clearness and accuracy it leaves "scarcely anything to be desired."

MEETINGS OF SOCIETIES.

VICTORIA INSTITUTE.—(Annual Meeting, Monday, July 1)

SIR GEORGE STOKES, president, in the chair.—After the reading and adoption of the report, an address by Prof. Sayce was read by Dr. Wright. It gave a description of what has become known as to the conquests of Amenophis III., the palace and its archives, which have only lately been discovered, and which Prof. Sayce went last winter to investigate on the spot. Of the tablets and inscriptions, he said: "From them we learn that in the fifteenth century before our era—a century before the Exodus—active literary intercourse was going on throughout the civilised world of Western Asia, between Babylon and Egypt and the smaller states of Palestine, of Syria, of Mesopotamia, and even of Eastern Kappadokia. And this intercourse was carried on by means of the Babylonian language, and the complicated Babylonian script. This implies that, all over the civilised East, there were libraries and schools where the Babylonian language and literature were taught and learned. Babylonian, in fact, was as much the language of diplomacy and cultivated society as French has been in modern times, with the difference that, whereas it does not take long to learn to read French, the cuneiform syllabary required years of hard labour and attention before it could be acquired."—A vote of thanks was passed to Prof. Sayce for his address, to Dr. Wright for reading it, and to the president.

(Special Meeting, Friday, July 5)

SIR GEORGE STOKES, president, in the chair.—M. Naville read a paper upon "The Historical Results of his Excavations at Bubastis." He reminded his audience of the interesting reference to the words of the Prophet Ezekiel as he stood by the river Chebar, reading the whole passage (xxx. 13-18), studded as it is throughout with names of the great Egyptian cities, Noph, Pathros, Zoan, Pelusium, the northern stronghold of Egypt, with Aven or Heliopolis and Bubastis last of all, and the topic of which he was chiefly to speak. Having again read the last of the six verses, "The young men of Aven and Pibeseth shall fall by the sword," he reminded his hearers that Heliopolis was well known, but where, he asked, is Pibeseth (Bubastis)? He then described the site which he has restored to history after a long night of gloom by such stubborn will and thorough success. He pitched his tent there, along with his friend Mr. Griffith, in the spring of 1887, and at once began the fruitful diggings. The first try showed the temple was not lost. There turned up hidden heaps of granite blocks and colossal columns, reminding him of what had been seen at Zoan by Mariette. It cost the winters of 1888 and 1889 to lay all bare. To assure themselves nothing was lost, they pulled down the heaps of stones piled up by the fall of the walls of the two halls. Rolling and turning every block gave them inscriptions and monuments invaluable. A granite shrine 200 yards long yielded fragments of Hathor's (the Egyptian Venus) head and shattered statues. The temple could be planned; it had four halls of different date. The first from the east, perhaps the oldest, was entered between two enormous columns, with palm capitals. Outside the door were two great Hyksos statues; one was now in the British Museum. Beyond was a second hall, also very archaic; since Osorkon II. it was named the Festive Hall in memory of a

great sacred fête. Further west still was the most luxurious part of the temple; a hall propped on pillars, with lotus or palm leaf capitals, and on pillars capped by a finely-chiselled Hathor head; the best specimen is in the Boston Museum. The temple ended in a very large room, the largest area of the four. This was never finished, but at the end was Pasht's shrine; fragments are in the British Museum. Save Zoan, a city very like Bubastis, none in the Delta has yielded so many monuments, spanning so many centuries of such varying epochs from the great fourth dynasty down to the Ptolemies. M. Naville examined most carefully the colossal architraves on which the name of Ramses II. has been engraved in such utter obliteration of the rightful owners that it is often hopeless to restore the stolen property. Yet M. Naville has spared no pains to do so wherever it has been possible, and his triumphs in this way have been most cheering, and that in seemingly quite hopeless cases. They have helped to fill not only monumental gaps, but also many a blank left by our Greek and other literary sources. The contributions in this way furnished by Bubastis were simply marvellous. To show these and parallel successes M. Naville reviewed Manetho's thirty dynasties from the second, including the Pharaoh Sethenes, whose monumental escutcheon is preserved in the Oxford Museum, to the thirtieth, and even the Ptolemies, and beyond them to the Roman rule of Augustus.

FINE ART.

THE ART MAGAZINES.

THE experiment of giving a chromo-lithograph with art magazines is again tried this month by the *Art Journal*. The reproduction of Miss Maude Goodman's "Little Chrysanthemum" is pretty enough, but not so good as the omnipresent "Bubbles." We should advise that this class of illustration should be left to Messrs. Pears and the Christmas numbers. The most notable items in the letterpress are "Corot," by Mr. R. A. M. Stevenson, who writes with a technical knowledge of the methods and aims of the modern school possessed by few critics; and the opinions of a French "artist of eminence" on the British Fine Art Section at the Paris Exhibition.

MR. ALFRED DAWSON is to be congratulated on his fine engraving, in the *Portfolio*, after the well-known Pietà by Francia in the National Gallery. The expressions of the heads are admirably preserved. There is not so much to say in praise of Mr. Cameron's etching of Perth. We observe that the Countess E. M. Cesareco's interesting account of the Lake of Iseo is illustrated with pretty little drawings by Mr. R. L. Seeley.

THE *Magazine of Art* has an etching after a picture by Mr. Tom Graham called "A Passing Salute." It has apparently taken two artists (Messrs. H. Massé and A. Withers) to complete this not very interesting plate. Some of the woodcuts are much better, as M. Jonnard's "Snake in the Grass" after Sir Joshua Reynolds, and those by Mr. Center in the article on "Current Art." The special feature of the number is an account of Prof. Herkomer's "Music Play," written and illustrated by himself; but Mr. J. M. Gray's account of John Brown, the Scotch artist (1752-1787), is of perhaps more permanent interest.

THE contest of cartoons between Michel Angelo and Leonardo da Vinci forms the subject of a study by M. Eugène Müntz now appearing in *L'Art*, which is otherwise mainly occupied by the International Exhibition. In the last number (603) Mr. G. de Léris continues his papers on watercolour, and M. A. Huston his on the painters of the century. A

powerful etching by M. L. C. Penet, after a picture of an old woman making out an account, by Ribot, accompanies this number.

THE LONDON GROUP OF SECRETAN PICTURES.

THE group of pictures from the Secretan Collection which have come over to be sold in London on Saturday may be divided into three classes: Dutch pictures of the great Dutch epoch—the seventeenth century; French pictures of the period of Watteau; and French pictures that are wholly modern, the work of the so-called "Romanticists" of only the last generation. But as will readily be apparent, each class is represented by but a very few canvases.

There is noticeable among the Dutchmen—after an Isaac Ostade that is fairly luminous and beautiful—the work especially of Hobbema. This realistic painter of Dutch lowland scenery—of coppice, and marsh land, and wide-stretching plain—has here two pictures. One of them—"Landscape with Cattle and Figures"—was last in the San Donato collection. The figures are attributed to Adrian Van de Velde. The tone of the picture is on the whole brown; the landscape, in the main, wooded and marshy. The other Hobbema—"View of a Water Mill and adjoining Cottages"—is an extremely important example of the master. It was in the Hamilton Palace collection, and was among the "Cent Chefs d'Œuvre" shown in Paris a few years ago. Admirable and intricate as it undoubtedly must be pronounced in subject and in lighting, it is at bottom far less masterly than the great Hobbema—"The Avenue at Middelharnis"—which, through the wise purchase of the Peel collection, now many years since, adorns the National Gallery.

We pass to the French pictures. The earlier period—the period of Watteau—is represented by four examples of various size and quality from the hand of Watteau's daintiest but not most masculine follower, Jean Baptiste Pater. "A Camp Scene" (No. 1) shows how the painter followed his master in scenes of military life as well as in those of elegant junkettings. It is full of action and vivacity. A second "Camp Scene" (No. 2)—showing some sixteen people, reposing, standing, or flirting, near the tents and the camp fire—is an equally tiny and an equally expressive panel. No. 3, though agreeable, is not so fine a picture as No. 4; but it is at all events what it calls itself—it is a true "Fête Champêtre." Whereas No. 4 is rather a bathing scene, in which the ladies are not unwilling to take light refreshment when they are but momentarily tired of the pool or the stream; or, it may be, are not unwilling to trifle with a favourite dog, or with each other or with their own beauties. The feeling of the artist and his dainty accomplishment are made manifest through every inch of this most characteristic work—never, perhaps, better than in the exquisite harmony of white and silver-grey in the incompletely attired of the plump young woman crawling up the bank from the water. And elsewhere there are the noble reds, the golden browns, the embrowned greys, of a painter whose vision of colour was almost as luxurious as it was refined.

With the examples of the modern French "Romanticists" we come upon an art not subtle and delicate like Pater's and Watteau's; but very often violent, very often self-assertive. The chief exception is to be found, of course, in the art of Millet—overrated, very likely, like the rest, but at all events reticent and self-possessed, and suggesting always a reserve of strength it makes no effort to display. "Le Vannier"—the winnower—(No. 15) proves easily enough, to the expert, Millet's never-obtruded knowledge, his refined sentiment of

reality, his almost poetic yet never unveracious vision of the country life of every day. But there is a single Troyon—"The Heights of Suresnes" (No. 17)—which shows what "Le Vaneur" after all does not quite show—a great man at his greatest. The light and shade fall first on brown and tawny and white cattle in the foreground; then on a reach of the Seine river, greenish-silver; on the many-arched bridge in middle distance; on the extended plain, and the smiling *coteaux*. Here, unquestionably, is Troyon at his very best—Troyon grappling successfully with a theme which would have taxed even Turner's art and have satisfied his ambition. With the Delacroixes and Décamps we come among that order of painting which, however brilliant particular examples of it may be, commends itself most to the unversed in the truest achievements of art—to the violent, whose temperament unfortunately incapacitates them from receiving art in its refinement; to the narrowly-informed, who are attracted by showiness and smartness and by the unremitting evidence of exuberant self-satisfaction. About Décamps and Delacroix much sturdy nonsense has of late been written. It will shortly, of course, be forgotten. Décamps's "Courtyard" (No. 12)—a scene with the rich and fierce light and the sombre shadows of the East—is as merely forcible as it is possible to be. It is, indeed, distinctly admirable in its own limited way. Delacroix, in "Christopher Columbus at the Monastery" (No. 13)—with the figures and the story somewhat unimportant against the impressive lighting of the white and blue wall—is at all events tolerable. In "The Giaour," however (No. 14), he is chiefly restless and self-assertive, theatric and sensational. Here, as often, Delacroix's violence of colour and action is unredeemed by beauty or by thought. A few people in England, and rather more in Scotland, just at present, are suffering from the fever of "Romanticism." They swallow the bad with the good. They mistake a disease for a revelation. Their malady will run its course; and those of soundest constitution will come back to us, clothed and in their right minds, and on the way, perhaps, to be ready for the reception of the more refined of English art—the art of Wilson and Turner, of David Cox and Dewint.

FREDERICK WEDMORE.

CORRESPONDENCE.

THE CHRONOLOGY OF PREHISTORIC TIME IN EUROPE.

Stockholm: July 8, 1889.

In the ACADEMY of June 15, Mr. Henry Bradley has had the kindness to speak in a friendly way of my book, *The Civilisation of Sweden in Heathen Times*, for which I thank him. There are only two points with respect to which I should like to make some remarks.

Mr. Bradley says, that

"it is rather disappointing to find that the author's views as to the absolute chronology of the three great culture-periods—which differ very widely from the theories maintained by earlier authorities—are stated without the slightest indications of the nature of the grounds on which they are based."

Mr. Bradley certainly admits that it did not belong to the plan of my book to give more than the results of my researches into the prehistoric past of Sweden. It would have been quite another book had I tried to explain also the grounds on which these results are based.

As to the chronology, this was not necessary, because I had already given a full account of that important question in my work, *Om tidsbestämning inom bronsåldern med särskildt*

afseende på Skandinavien ("On the Chronology of the Bronze Age, with Special Reference to Scandinavia"; Stockholm, 1885).* In *The Civilisation of Sweden* (p. 46) I refer to this work, of which a *résumé*, with all the plates, was published in the French review, *Mémoires pour l'Histoire de l'Homme* (March, 1885).

The chronology of the first iron age in Scandinavia—including the chronology of the runic inscriptions—I have treated in a paper on the age of the runes, inserted in the Review of the Society of Antiquaries of Sweden (Stockholm, 1887). A German translation of this paper was published in the eighteenth volume of the *Archiv für Anthropologie* (Brunswick, 1888).

Mr. Bradley says also that "a half millennium is the smallest measure of time with which prehistoric archaeology can at present reasonably attempt to deal." I hope that everyone who has taken notice of the above-mentioned papers will agree with me that a half millennium is not the smallest measure of time for the prehistoric archaeologist when treating the bronze and the iron ages. I think that half a century—or, for the more remote periods, one century—can be used as such a measure.

OSCAR MONTELUS.

NOTES ON ART AND ARCHAEOLOGY.

THE Royal Historical and Archaeological Association of Ireland will hold a meeting at Limerick next week, beginning on Wednesday, July 17, and lasting for three days. Among the places to be visited is the ruined Dominican abbey of Kilmallock, with numerous altartombs (including that of the famous White Knight), all of which are now in a more or less dilapidated condition. Following the method previously adopted in several similar cases, the Association have had plans and a report prepared for the preservation of these ruins, and invite subscriptions to make up the sum of £50 required. We are glad to see that the number of candidates for election at this meeting of the association amounts to no less than seventy-five.

MR. HENRY BLACKBURN has issued (Chatto & Windus) an Illustrated Catalogue of the paintings, drawings, and sculpture in the British fine-art section of the Paris exhibition. If some of the finest works are not here represented, and if those that are seem familiar, the little volume nevertheless forms an interesting memorial of an interesting collection, and a worthy companion to the Catalogues Illustrés, of which Mr. Blackburn claims to be the inventor.

THE Armourers' and Braziers' Company have decided to hold in their hall in the City of London, in March next, an exhibition of modern armour and blades, and of art work in brass and other yellow metals. The object of the scheme is to encourage British craftsmen, apprentices, and designers to produce really first-rate work.

WE have received the *Discurso* of Dr. D. J. Vilanova y Piera on his reception into the Royal Academy of History in Madrid, with the reply of Cánovas del Castillo. The discourse of Signor Vilanova is on prehistoric or protohistoric Spain, and is an excellent summary of recent discoveries. The speaker maintains that there is no break between the mesolithic and neolithic periods, but a continual indigenous development, without any necessary intervention of foreign races.

* See a review of this book by Prof. G. Stephens in the ACADEMY of May 8, 1886.

THE STAGE.

STAGE NOTES.

MME. SARAH BERNHARDT selected the part of Lena Despard in the French translation of Mr. Phillips's "As Is a Looking Glass" as the character in which to re-appear in London on Tuesday night. It must suffice for the moment to say first that her reception was enthusiastic, that her art has lost not a jot of its reality, her method nothing of its flexibility and its force. And secondly, that the death-scene—in pleasing contrast with a death scene generally—was remarkable for its self-control and quietude of power. M. Berton was likewise well received. The programme for next week is sufficiently varied.

WE saw the other night, with a great deal of interest, "Jim the Penman" as it is now performed at the Shaftesbury Theatre, where the management of Mr. Willard and Mr. Lart has in it, seemingly, every element of stability. To begin with the thing which is not the most important—yet which has its importance, after all—the piece is admirably mounted: a succession of rich and thoroughly tasteful interiors pleasing the eye. As regards the play itself, it is, of course, late to criticise it in great detail; but the playgoer may be reminded that, while from its theme, and from the method selected to treat the theme, it lacks pure beauty of diction and the ready engagingness of comedy, "Jim the Penman" does, nevertheless, hold the spectator's attention from the first moment to the last. It is very strong in construction, and in its principal character it presents a sinner not wholly undeserving of sympathy—an erring mortal, indeed, instead of a demon. Coming to the cast of the play as it is given at the Shaftesbury, when one has said that the part of the *ingénue* is performed quite without distinction, one has pointed out the only weak spot; and—for we would by no means be too harsh—even that spot is never weak to the point of offensiveness. The three performances which live in the mind are those of Mr. Willard, Mr. Mackintosh, and Lady Monckton. Mr. Mackintosh is now seen for the first time. As the Baron Hardfeldt, he is a grimmer and perhaps even more potent ruffian than Mr. Beerbohm Tree. He is consummate in absence of conscience; rich in his capacity for iniquity. Lady Monckton gives, as she has always given, singular directness and reality to the sufferings and suspicions of the woman who has unwittingly espoused an expert in forgery. She is not here required to do what she did not long ago in "The Panel Picture"—go as near as possible to actually saving a play no human art could rescue from collapse; but she is none the less of infinite service. Still, the great performance of all is Mr. Willard's, which we like not because it is immediately striking—it does not take much for an actor of Mr. Willard's decisiveness and nervous force to be immediately striking—but because it is true to the very depths of the character he depicts, and is just as delicately artistic as it is convincing. In his dealings with his abandoned and tyrannical confederate, in his dealings with the daughter he is tender to, and the wife who is much to him, Jem Ralston, as Mr. Willard represents him, comports himself to the life. And Mr. Willard's death-scene is a lesson to very many of his fellow players—a lesson in reality and dignity. It is not long drawn out. The actor shows no sign of being loth to have done with it—of nursing and prolonging its every moment. It is impressive in its quietude, and, so to speak, in its ease. But the whole performance is remarkable, and this is but a worthy end to it.

"THE SCHOOL FOR SCANDAL" is irresistible; and it was as much from expectation of

pleasure as from sense of duty that we spent an hour or two in watching what proved to be not a brilliant performance of it at the Vaudeville on Wednesday morning. The rehearsals seemed—in the case of one or two actors at least—to have been somewhat insufficient; and with one or two others again it was felt that something more than rehearsals—a change of personality as much as a change of method—was required for the perfecting of that which was amiss. The occasion was the matinée of Mrs. Horace Nevill (Miss Annie Rose). The lady—who is comely and spirited, but who wants, it seems, certain of the traditions—played Lady Teazle, and played it by no means badly. But the stage of the Vaudeville has seen, in its time, Lady Teazles gayer, lighter, more spontaneous. Still, the last need not be judged severely. The representative of Lady Sneevell wanted "mellowness of sneer," and the representative of Mrs. Candour had not quite the requisite amount of cordiality and gush. Maria was played prettily and earnestly by Miss May Woolgar Mellon. Among the men, he who was chiefly lacking was the Joseph Surface. This gentleman had no finish, and no subtlety. The Charles Surface of Mr. Fuller Mellish was no doubt a young performance. Still, it was elegant and sympathetic. There was in it the making of a good Charles Surface. The representatives of Crabtree and Backbite were somewhat rough. Mr. Fred Thorne's Sir Oliver and Mr. Maclean's Sir Peter Teazle were on the other hand sound and discreet performances, judicious in conception and ripe in method.

MR. EDWARD R. RUSSELL, the well-known editor of the *Liverpool Daily Post*, has just republished from his newspaper "Shakspeare as a Playwright" and "Macbeth Re-visited." These are articles with all the conclusions of which we do not feel bound to agree, but they are at least things written with intelligence and knowledge as well as enthusiasm, Mr. Russell being undoubtedly among the closer students of the acted drama.

MUSIC.

VERDI'S "OTELLO" AT THE LYCEUM.

IT is more than two years since Verdi's latest work was produced at La Scala, and now it is to Mr. M. L. Mayer that the English public is indebted for the performances of "Otello" now taking place at the Lyceum Theatre. Singers, chorus, band, conductor, scenery—everything has been brought from Milan except La Scala itself; and a theatre of that size is certainly necessary for a singer of such power as Signor Tamagno, and for the stage effects especially of the first and second acts.

The art work of Verdi may roughly be divided into two periods: to the former belong "Il Trovatore," "La Traviata," and other operas *hujus generis*; to the latter "Aida" and "Otello." When, nearly eighteen years ago, "Aida" was given at Cairo, the composer was said, by certain critics, to have written that work under the influence of Wagner; and the same thing is now being repeated with regard to "Otello." Anything that savours of personality in art is objectionable; and it would perhaps be better to note the simple fact that Verdi of late has shown a greater regard for dramatic truth, and a greater desire to make the orchestra play an important rôle in opera.

A composer depends for success to a very great extent upon his librettist, and in Arrigo Boito Verdi selected a man who understood what to do and how to do it. It is interesting to see how respectfully he has evolved an opera-book from the play of the dramatist.

Certain alterations were advisable, others necessary. A word of praise must also be said respecting the excellent English version of the late Dr. Hueffer. In many places he has been able to incorporate the actual words of Shakspere. The first act opens with the landing of Othello at Cyprus. There is always something more or less conventional about the musical description of a storm; but there is a stroke of genius in the opening bars, when with terrific force the dominant discord of the eleventh strikes the ear. The prayer for the safety of the galley "that Venetia's fortunes carries," and afterwards the jubilant shouts of the crowd, are graphically portrayed. In the "bonfire" chorus, the drinkin' song of Iago, and the music during the fight between Montano and Cassio, there are many points worthy of mention; but the magnificent duet between Othello and Desdemona brings the act to an effective and dramatic close. Both here and in many other portions of the work the music reflects the meaning of the words and the movements of the actors; or, rather let us say, the various elements are not mechanically mixed, but really combined. In the second act Iago tempts Cassio to speak with Desdemona, and on the departure of the latter Iago gives us his "Credo"; and for this addition the librettist may well be excused, for the bitter words assigned to the Ancient have inspired the composer. The musical setting of "Credo" is indeed striking. In the ensuing dialogue between Othello and Iago there are some masterly touches, and the "Jealousy" theme with its consecutive fifths and octaves stands out with singular prominence. Boito, wishing to offer some marked contrast to the exciting scenes of the tragedy, here introduces a gift-offering procession of men, women, and children. They are seen at the back of the stage surrounding Desdemona in a garden which is separated from the front hall by glass doors. The light Volklied choral music is suitably accompanied by guitars and mandolins. This forms a very pretty picture; and, owing to the glass partition, the voices have a soft, veiled sound. The "handkerchief" scene gives rise to a clever quartet. Then we have the furious rage of Othello and the devilish craft of Iago presented with terrible reality. The passage in which the latter describes the talking of Cassio in his sleep is a remarkable one. In the third act, Othello listens to the conversation between Iago and Cassio, but in this scene did not seem to us very impressive. The arrival of the ambassadors leads to a fine tableau, and the concerted music is skilful and imposing. As the curtain falls, Iago stands with his foot on the body of the prostrate Othello. In the last act, Desdemona sings her pathetic "Willow" song, and offers up a gentle prayer to the Virgin. The entry of Othello previous to the final catastrophe has already become famous for the mysterious passage for the double basses.

We have said nothing about the orchestration, one of the most notable features of the work. Not even in "Aida" has the composer displayed such genius. And this will, perhaps, be the best place to speak of the admirable playing of the Milanese orchestra under the direction of the world-famed conductor, Signor Faccio. Signora Catanéo, who made her first appearance in England, is more satisfactory as an actress than as a singer. She was heard at her best in some of the quiet passages in the love duet of the first, and in the prayer of the last act. When, however, she rose from her knees to acknowledge the ill-timed applause of the public, the whole charm of the scene was broken. Signor Tamagno (Othello) has a magnificent organ, though perhaps the quality of voice is not all that could be desired. Some of his high notes told with thrilling effect.

The impersonation of Iago by M. Maurel was, however, the chief feature of the performance. His singing was good, but his acting marvellous. His face is all movement, and he attracts as much attention when he stands listening as when he is actively engaged. We were, indeed, sorry to see so clever and intelligent an actor yield to the wishes of the public and repeat the soliloquy in the second act. The other roles were in more or less competent hands. The choral singing was excellent.

The performance of the opera was, then, on the whole, one of exceptional merit. Amid so much that was new and attractive, it is difficult to say exactly what the future of this work will be. As given on Friday, July 5, it was undoubtedly a brilliant success; but when it has lost the *éclat* of novelty we fancy that, while in no whit inferior to "Aida" in dramatic interest, the music, with the exception of some special pages mentioned above, will be found less characteristic than that of the earlier work. Its qualities are at times negative rather than positive. And then, if we mistake not, the best comes first. The first two acts impressed us more than the last two.

J. S. SHEDLOCK.

MUSIC NOTES.

THE programme of the second concert of the Hyde Park Academy of Music, at Steinway Hall, last Thursday week, included some interesting choral music. Hofmann's clever Cantata, "Song of the Norns," and selections from Signor Mancinelli's Oratorio, "Isaías," were sung in a most careful and intelligent manner. The voices are well trained; and the conductor, Mr. H. F. Frost, has a clear, decisive beat. The pianoforte solo of Miss C. Enriquez deserves mention.

MR. SIMS REEVES gave a concert at St. James's Hall on Saturday afternoon. The room was crowded; but this was by no means surprising, for the concert-giver had provided an unusually attractive programme. Mdlle. Marie van Zandt and Mdm. Antoinette Sterling, and Messrs. E. Lloyd, Ben Davies, and Foli contributed songs; and Mdlle. Hélène de Duncan, a young lady pianist from the St. Petersburg Conservatoire, made a very favourable début in some Chopin solos. But, in addition to all this, Mr. Henry Irving recited "The Dream of Eugene Aram," and Mr. Toole amused the audience with "Trying a Magistrate."

ON the same afternoon Mr. Max Heinrich, with the assistance of Herr Schönberger, gave a second concert at Prince's Hall, which was very successful. Miss Lena Little sang charmingly.

M. VLADIMIR DE PACHMANN gave a third Chopin recital at St. James's Hall on Monday afternoon, and once more proved himself an admirable interpreter of the Polish composer's music. His rendering of the "Funeral March" Sonata was exceedingly fine. The A flat Ballade was given with wonderful finish and charm. We wonder what authority M. de Pachmann has for the added notes in the Etude in F Minor. The audience was most enthusiastic, and at the close of the performance the pianist was presented with a laurel wreath.

THE Richter series of concerts came to a close on Monday evening with a performance of Berlioz's "Faust." Mrs. Mary Davies was the Margaret and Mr. E. Lloyd the Faust. Mr. Pierpoint sang the Brander music well; and Mr. Max Heinrich was exceedingly good in the part of Mephistopheles, though, perhaps, a trifle tame. The choir left much to desire, but the orchestral playing was very fine. The conductor was much applauded at the close.

THE performance of Hermann Goetz's opera, "The Taming of the Shrew," by the pupils of the Royal College of Music, at the Prince of Wales's Theatre, on Wednesday afternoon, deserves special mention. Sir George Grove and Dr. Stanford may be congratulated on selecting a work which, since its production by the Carl Rose company in 1880, has been singularly neglected. It may be that the piece is more remarkable for lyric charm than for dramatic power, but it is full of interest. The performance was one of considerable excellence. Miss E. Davies (Katherine) and Miss M. Davies (Bianca) sang and acted exceedingly well. The former shows aptitude for the stage, and the latter was a pleasing voice. Mr. L. Pringle was very successful as Hortensio. The Petruchio (Mr. J. Sandbrook) and the Baptista (Mr. C. J. Magrath) also did well. The choral singing was bright and tuneful, and the general ensemble good. Dr. Villiers Stanford conducted the performance with his usual care and intelligence.

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